

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **FIRST**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 22-25

THE MASSACRE OF ST BARTHOLOMEW'S EVE,  
THE ARK, THE CELESTIAL TOYMAKER  
AND THE GUNFIGHTERS









BBC

# DOCTOR WHO

THE COMPLETE HISTORY

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THE MASSACRE OF  
ST BARTHOLOMEW'S EVE

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THE ARK

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THE CELESTIAL TOYMAKER

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THE GUNFIGHTERS

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**DOCTOR  
WHO**  
THE COMPLETE HISTORY

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd  
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# Contents

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## THE MASSACRE OF ST BARTHOLOMEW'S EVE

---

|                          |                        |                             |                               |                             |
|--------------------------|------------------------|-----------------------------|-------------------------------|-----------------------------|
| <b>8</b><br>INTRODUCTION | <b>10</b><br>STORY     | <b>14</b><br>PRE-PRODUCTION | <b>23</b><br>PRODUCTION       | <b>-</b><br>POST-PRODUCTION |
| <b>28</b><br>PUBLICITY   | <b>29</b><br>BROADCAST | <b>31</b><br>MERCHANDISE    | <b>32</b><br>CAST AND CREDITS | <b>34</b><br>PROFILE        |

---

## THE ARK

---

|                           |                        |                             |                               |                             |
|---------------------------|------------------------|-----------------------------|-------------------------------|-----------------------------|
| <b>38</b><br>INTRODUCTION | <b>40</b><br>STORY     | <b>44</b><br>PRE-PRODUCTION | <b>48</b><br>PRODUCTION       | <b>-</b><br>POST-PRODUCTION |
| <b>58</b><br>PUBLICITY    | <b>59</b><br>BROADCAST | <b>62</b><br>MERCHANDISE    | <b>63</b><br>CAST AND CREDITS | <b>64</b><br>PROFILE        |

---

## THE CELESTIAL TOYMAKER

---

|                           |                        |                             |                               |                             |
|---------------------------|------------------------|-----------------------------|-------------------------------|-----------------------------|
| <b>68</b><br>INTRODUCTION | <b>70</b><br>STORY     | <b>74</b><br>PRE-PRODUCTION | <b>81</b><br>PRODUCTION       | <b>-</b><br>POST-PRODUCTION |
| <b>92</b><br>PUBLICITY    | <b>93</b><br>BROADCAST | <b>96</b><br>MERCHANDISE    | <b>97</b><br>CAST AND CREDITS | <b>98</b><br>PROFILE        |

---

## THE GUNFIGHTERS

---

|                            |                         |                              |                                |                             |
|----------------------------|-------------------------|------------------------------|--------------------------------|-----------------------------|
| <b>106</b><br>INTRODUCTION | <b>108</b><br>STORY     | <b>112</b><br>PRE-PRODUCTION | <b>118</b><br>PRODUCTION       | <b>-</b><br>POST-PRODUCTION |
| <b>125</b><br>PUBLICITY    | <b>125</b><br>BROADCAST | <b>128</b><br>MERCHANDISE    | <b>129</b><br>CAST AND CREDITS | <b>130</b><br>PROFILE       |

---

## 132

INDEX





# Welcome

**P**erceived wisdom is a funny old thing. For years, even decades, there was a consensus that *The Gunfighters* [1966 – see page 104] was a bit duff. A variety of factors contributed to that idea – the prospect of a song running through the story, reportedly low Audience Appreciation figures, not to mention ratings, added up to a poor reputation for this Wild West tale.

It shows how wrong a supposed consensus can be. With the home video revolution, *Doctor Who* became readily available with increasing speed throughout the late 1980s and into the 1990s. These days, to see just how brilliant *The Gunfighters* is, all you need do is pull it off your DVD shelf and give it a viewing.

This is a story that positively fizzles with wit and ambition – not long after Monica the elephant made her appearance in *The Ark* [1966 – see page 36], the *Doctor Who* production team had galloping horses in studio! Throughout, William Hartnell continues to prove his star quality by delivering one of the greatest performances of his time in the role. *The*

*Gunfighters* was made at a difficult time of change for *Doctor Who* and for Hartnell personally, but he twinkles throughout, delivering dialogue packed with wit for all he's worth. The fact this was in studio just a few months before he made the decision to give up the role is all the more startling.

In this volume of *Doctor Who – The Complete History*, we cover three of Dodo Chaplet's five adventures in the TARDIS. Jackie Lane always gives a plucky, sparky performance as Dodo, rising to what the script asks of her with great energy. That Lane's time on *Doctor Who* was curtailed due to behind-the-scenes circumstance is sad, but the adventures presented here demonstrate she is more than worthy of the companion title.

No volume that covers *The Ark* can fail to draw attention to the fact that the Monoids are among the greatest *Doctor Who* monsters of all time. Daleks, Cybermen and Ice Warriors are all well and good, but the Monoids will always hold a special place in my heart for their sheer inventiveness and mop-top hair cuts. Some of the Monoid voices were provided by the late, great Roy Skelton, making his *Doctor Who* début. The actor would work on 50 episodes of the series between 1966 and 1988, providing some of the first Cyberman voices in *The Tenth Planet* [1966 – see Volume 8], his tones later becoming synonymous with the Daleks.

This period in *Doctor Who*'s history was a challenging time, but everybody was still working hard to make the best TV series possible, as these four stories demonstrate.

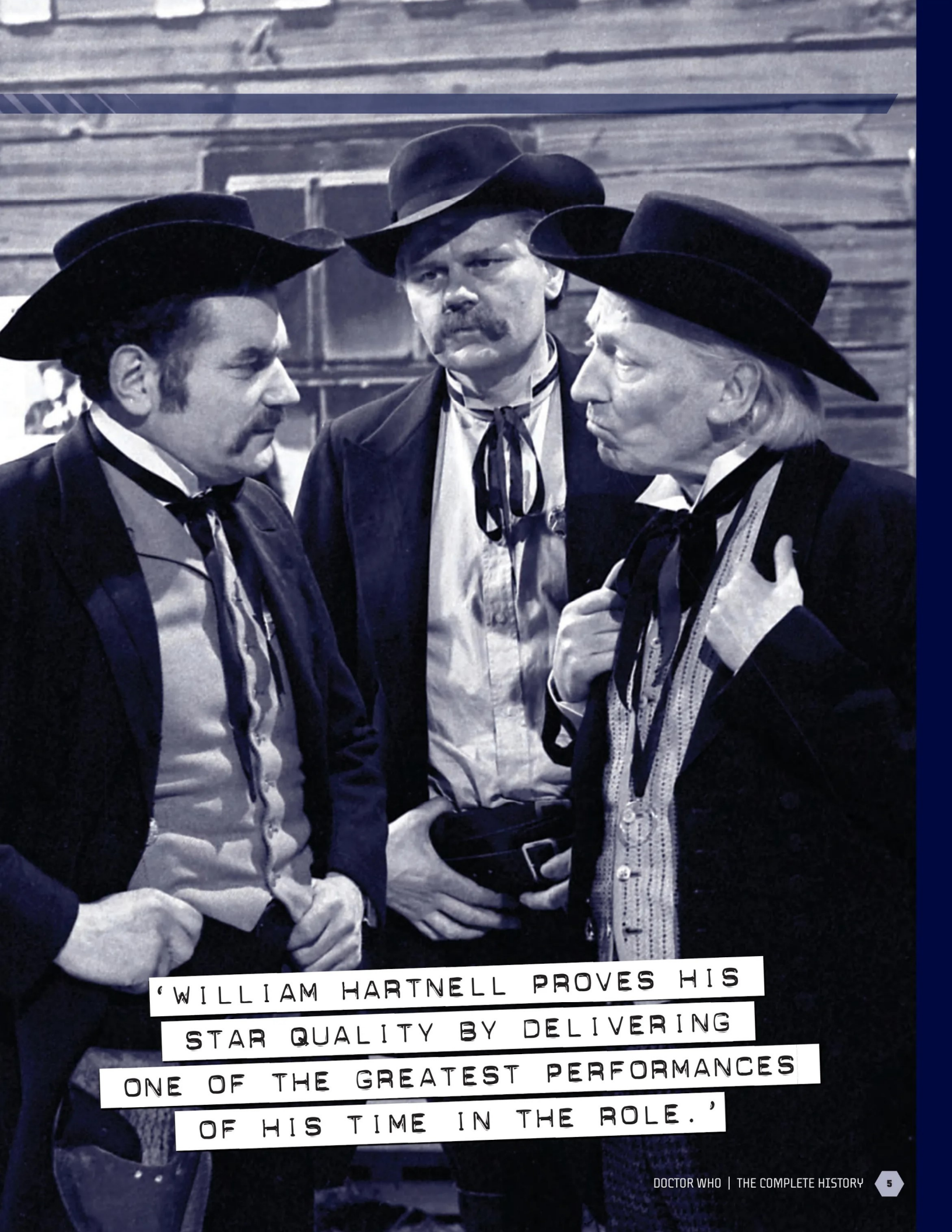
Mark Wright – Editor

## Right:

The Monoids  
– underrated  
monsters  
of 1960s  
*Doctor Who*.







'WILLIAM HARTNELL PROVES HIS  
STAR QUALITY BY DELIVERING  
ONE OF THE GREATEST PERFORMANCES  
OF HIS TIME IN THE ROLE.'





# THE MASSACRE OF ST BARTHOLOMEW'S EVE

► STORY 22

The TARDIS lands in Paris, 1572, and Steven becomes embroiled in tensions between Huguenots and Catholics. The Doctor has vanished – could he really be masquerading as the hated Abbot of Amboise?







'DOCTOR WHO HAS A FASCINATION  
WITH THE POLITICS OF  
FRENCH HISTORY.'



# Introduction

**T**he *Massacre of St Bartholomew's Eve* is probably best remembered for William Hartnell playing two roles – the Doctor, and sixteenth-century French priest, the Abbot of Amboise. The actor's involvement in the story, however, was limited. The Doctor was absent in the second and third episodes, and the Abbot wasn't in many scenes.

Of course, during the earlier years of *Doctor Who*, it wasn't that unusual for the Doctor or the other regulars to duck out for an episode or two while the actors went on holiday. With the Doctor temporarily written out, it was often up to his companions to take the lead. *The Massacre of St Bartholomew's Eve* certainly gave Peter Purves the opportunity to do more with his character – Steven Taylor – who was the Doctor's only fellow traveller at that point.

Steven found himself embroiled in the dangerous world of French politics, and it's this element of the story that is more notable than the fact that the Doctor had a doppelgänger, which to be honest didn't contribute to the storyline quite as much as one might think.

*Doctor Who* has a fascination with the politics of French history. At the end of the first series, *The Reign of Terror* [1964 – see Volume 3] took us to revolutionary France and featured Robespierre and Napoleon. *The Massacre of St Bartholomew's Eve* itself went inside the royal court and revolved around genuine historical events. Much later, Tenth Doctor story *The Girl in the Fireplace* [2006 – see Volume 52] focused on the mistress of Louis XV, Madame de Pompadour (and,

admittedly, some robots that were after her head to repair their spaceship).

At the end of *The Massacre of St Bartholomew's Eve*, Steven was appalled that the Doctor was unwilling to intervene and save people from the terrible bloodbath recorded by history. Another Tenth Doctor story – *The Fires of Pompeii* [2008 – see Volume 57] describes events like the St Bartholomew Massacre as fixed points in time. And *The Massacre of St Bartholomew's Eve* vaguely pre-empted the end of that story. While the Doctor couldn't save Pompeii, he did rescue one family. The Doctor could do nothing to save Steven's Huguenot friends from the massacre, but Dodo Chaplet (who they encountered in the present day, in a coda at the end of the story) appeared to be connected to Anne Chaplet whom they met in sixteenth-century Paris. So, perhaps, their intervention resulted in Anne's survival. ■

## Below:

Traumatic history lessons in 1964's *The Reign of Terror*.





## WAR OF GOD

**T**he TARDIS lands in sixteenth-century Paris. The Doctor and Steven emerge, and watch as a man called Gaston calls on Nicholas Muss.

Gaston and Nicholas reconvene to a nearby tavern, where Gaston proposes a toast to Henry of Navarre, their Protestant prince. [1] Simon Duvall enters and reminds them to also drink to Henry's Catholic bride. Simon then speaks to the landlord, who confirms that Gaston and Nicholas are in the service of the Huguenot leader Admiral de Coligny.

The Doctor sets off to meet an apothecary called Preslin to discuss germinology, leaving Steven at the tavern. Gaston and Nicholas befriend Steven, then a girl called Anne Chaplet rushes in [2] and hides. A guard captain enters and explains to Gaston that Anne is a serving girl who has fled the house of the Abbot of Amboise.

The Doctor visits Preslin, who tells him that the Abbot has come to Paris to hunt down Huguenots. [3]

Anne tells Steven, Gaston and Nicholas that she overheard a conversation saying there would be another 'Vassy'. Ten years ago, a hundred Huguenots were massacred at Vassy. [4]

The captain returns to the Abbot's residence, where he is berated by Simon for losing Anne. Simon's friend, Roger Colbert, reassures him that the girl couldn't have gleaned their meaning.

Nicholas tells Anne to go to the house of the Admiral de Coligny, then departs to warn the Admiral that the Catholics are plotting to kill Henry of Navarre. [5]

The tavern landlord tells Simon he saw Steven with Anne. Simon then overhears Nicholas telling the landlord that he and Steven will be lodging with the Admiral.

Roger reports Anne's getaway to the Abbot of Amboise, who resembles the Doctor! Simon informs the Abbot that Anne is at the house of de Coligny. [6]



*War of God is missing from the BBC archives. Representative images used.*





The Sea Beggar is missing from the BBC archives. Representative images used.

## THE SEA BEGGAR

**N**ext morning, Steven goes to the tavern. The landlord informs him that the 'old man' didn't return.

Steven returns to the Admiral's, where Nicholas offers to help him look for the Doctor. Then Roger Colbert enters to collect Anne, but Gaston tells him he is mistaken. After Roger leaves, Steven looks outside to see Roger talking to a man who appears to be the Doctor! [1]

In the Louvre, Simon informs Marshal Tavannes that an Englishman is staying at de Coligny's; is the Admiral enlisting the help of the English? They are interrupted by de Coligny, who thinks that France should come to the aid of the Dutch (the 'sea beggars'). [2]

Steven and Nicholas find Preslin's shop, but it is boarded up. Steven thinks that the Doctor is pretending to be the Abbot of Amboise for some reason. He then trips Nicholas up and flees.

At de Coligny's, Nicholas questions Anne about Steven. Gaston arrives with the news that Henry has decided to increase his guard. [3]

Steven goes to the Abbot's house. He peers in through a window, where he sees Tavannes with Simon and Roger. [4] He listens as Tavannes instructs Simon to inform the Abbot that 'the Sea Beggar' will die tomorrow. An assassin called 'Bondot' will kill him after a council meeting, acting on the personal instruction of the King's mother, Catherine de Medici!

As darkness falls, Steven wanders the streets of Paris. He realises he is being followed and catches his pursuer – Anne. She offers to help him find somewhere to stay for the night. [5]

De Coligny returns to his home. He tells Nicholas he thinks he has persuaded the King to ally France with the Dutch against Spain. The King told de Coligny he will go down in history as 'the Sea Beggar'... [6]



## PRIEST OF DEATH

**T**he next morning at Preslin's shop, Anne wakes Steven, who tells her he must go to the Abbot's house; he believes the Doctor will know who the Sea Beggar is.

In the Louvre, King Charles listens as de Coligny explains how an allegiance with the Dutch will also prevent further civil strife. [1]

Steven arrives at the Abbot's and presents Anne to him, saying she would be safer with the Abbot as 'Bondot waits for the Sea Beggar'. Tavannes enters and the Abbot gives away that the Sea Beggar is de Coligny. [2] He tells Steven and Anne to wait outside; they overhear Tavannes saying Bondot will attack de Coligny. Anne and Steven rush out to warn de Coligny.

They are too late to stop it. De Coligny is shot by the assassin, but it is not a mortal wound. [3]

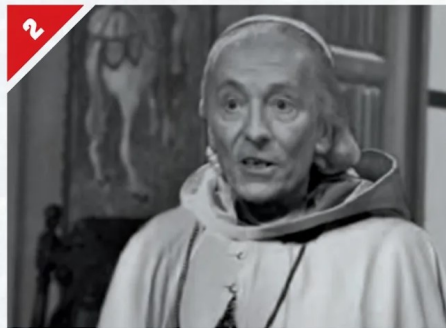
Roger informs Marshal Tavannes and the Abbot that the assassination attempt failed. Tavannes accuses the Abbot of being a traitor to the queen and orders Roger's guards to kill him.

In the Louvre, Charles and Catherine are informed of the failed assassination by one of the councillors, de Teligny. [4]

De Coligny sits propped up on a couch in his house waiting for a surgeon. Nicholas suspects that the Abbot was behind the assassination, but then Teligny hurries in with the news that the Abbot is dead!

King Charles is visited by his mother. [5] He accuses her of ordering de Coligny's assassination. The Queen Mother does not deny it; she tells Charles that the Huguenots want him dead, so they can replace him with the Protestant Henry of Navarre.

Steven hurries to the street where the Abbot lies dead. [6] The crowd blame his death on the Huguenots and Steven is forced to run for his life.



*Priest of Death is missing from the BBC archives. Representative images used.*





Bell of Doom is missing from the BBC archives. Representative images used.

## BELL OF DOOM

**T**he next morning, Anne is woken by Steven at Preslin's shop. He tells her that his friend is dead. His only hope is to recover the TARDIS key, which must be hidden in the shop somewhere.

Tavannes and Simon discuss the Abbot's death; blaming it on the Huguenots will help cover their tracks.

As night falls, Steven and Anne still haven't found the TARDIS key. But then the Doctor walks in! [1]

In de Coligny's house, Nicholas, Gaston and Teligny stand vigil at de Coligny's side. Gaston thinks de Coligny should leave Paris but Nicholas says he cannot be moved. [2]

The Doctor explains that he was "unavoidably delayed". However, the curfew bell has rung, so they cannot return to the TARDIS until the morning, on St Bartholomew's Day. The Doctor is horrified, realising what is to come, and

tells Anne to go and stay with her aunt. She obeys.

Catherine visits Tavannes, saying that Charles has given the order for prominent Huguenots to be killed. Tavannes then speaks to Simon. There is no list of prominent Huguenots; they will kill them all: "At dawn tomorrow this city will weep tears of blood." [3]

As dawn breaks the Doctor and Steven return to the TARDIS. Then the massacre of St Bartholomew's Day begins... [4]

Steven is furious that the Doctor has left Anne to die. As the TARDIS lands, Steven storms out. Left alone, the Doctor muses that none of his companions have understood his duty to preserve the course of history. He considers going home to his own planet... but he can't. [5]

A young girl bursts in, demanding to know where the telephone is. Then Steven runs in, saying there are two policemen heading their way. They take off. The girl gives her name as Dodo, short for Dorothea Chaplet. [6]





# Pre-production

**Above:**  
The Doctor  
and Steven  
take time out  
after recent  
adventures.

**S**ince writing *The Aztecs* [1964 – see Volume 2] in early 1964, John Lucarotti had been working on scripts for series such as *The Avengers*, *The Villains* and *Dr Finlay's Casebook*. On Wednesday 24 February 1965, *Doctor Who* story editor Dennis Spooner invited Lucarotti to submit an idea for another historical adventure. During discussions on Friday 26, they decided to attempt a story with an Indian setting. Spooner explained that there was little urgency for the scripts at this stage, as there was some doubt over whether two of the show's stars, Jacqueline Hill (Barbara) and William Russell (Ian), would be renewing

their contracts following May 1965. It was agreed that the Indian scripts would not have to be delivered until Tuesday 1 June.

Lucarotti started his research for the serial, and on Tuesday 22 March had a meeting with Waris Hussein, the young British-Indian director who had worked on Lucarotti's *Marco Polo* [1964 – see Volume 2] the previous year. Hussein told the writer that there was very little of interest in Indian history that could be used as a central plot prior to the seventeenth century. Instead, Hussein suggested that the events of the Indian Mutiny in 1857 would form a suitable basis for a serial. This idea had already been investigated in 1963 when writer Terry Nation had



submitted an ultimately unused serial entitled *The Red Fort*.

Contacting Spooner, Lucarotti discussed the Indian Mutiny idea and was dismayed to learn that there was now an edict on the series that historical stories had to be set prior to 1600 (a ruling which had presumably not been in force when Spooner's own *The Reign of Terror* [1964 – see Volume 3] had entered production the previous year). However, Spooner was impressed with the idea and agreed to discuss it with producer Verity Lambert and head of serials Donald Wilson.

A few days later, Spooner returned to Lucarotti with the verdict – no exception could be made for the Indian Mutiny storyline. Apologising, Spooner offered Lucarotti the chance to select another historical era. Lucarotti suggested the time of the Vikings. Spooner confirmed his interest, giving the writer a verbal agreement that this four-part serial would be made... despite the fact that around the same time he was to develop a serial of his own featuring Vikings.

## Production changes

**A**s he worked on his Viking research in April and early May, Lucarotti heard that there had been changes at the *Doctor Who* production office. Donald Tosh had replaced Spooner as story editor, while John Wiles was actively trailing Lambert as the new producer. Unaware of the situation arranged by his predecessor, Tosh rang Lucarotti and invited him to submit a storyline for the series. Lucarotti pointed out that he was already working on a storyline on a verbal commitment from Spooner. At the end of May, Lucarotti met Tosh for the first time and discussed his Viking research. The meeting ended with an approval to produce a storyline, despite

the fact that Spooner's serial *The Time Meddler* [1965 – see Volume 5], featuring Vikings, was now in production.

The theme chosen by Lucarotti was the discovery of Newfoundland by Eric the Red, featuring Ian, Barbara and Vicki as the companions (although he was aware that the roles of Barbara and Ian would have to be rewritten). In the storyline, the TARDIS landed in Greenland in 1002AD, with the ship's systems failing and requiring a certain mineral that could only be located in Newfoundland for repairs. Fortunately, a group of Vikings with a longboat was at hand, and the Doctor offered to guide them across the oceans to a new world, which was rich in woodlands. Leaving the TARDIS in Greenland, the Doctor's party joined Eric the Red's crew on the long journey and helped the Vikings overcome their fear about reaching the end of the world. On arrival in Newfoundland, Eric the Red decided that the TARDIS crew should remain there, but the Doctor – realising the very high tides of the area – pretended to wield magic powers by making the seas vanish and temporarily stranded the longboat; this was inspired by Lucarotti's knowledge of the extreme tides at the Bay of Fundy in Canada. Rather

**Below:**  
Steven confers  
with Nicholas  
Muss.





than risk further magic, Eric the Red agreed to take the Doctor's group back to the TARDIS with the minerals to make the ship operational.

On Tuesday 8 June, Lucarotti had a meeting with Wiles and Tosh to discuss his submitted storyline, and learnt that they wanted certain changes. Tosh and Wiles were particularly keen to develop the character of the Doctor in a new direction, and instil more mystery and menace in the series. Lucarotti took all these comments on board, and over the next 10 days redrafted the storyline in accordance with the suggestions. On two occasions he rang Tosh to confirm the changes he was making and found the story editor very enthusiastic. On Tuesday 22 June Lucarotti submitted his revised 12-page outline and was astounded to receive a letter of rejection from Tosh and Wiles on Thursday 24, along with comments that it was unsuitable and that the mystery and menace he had inserted at their request could 'not be guaranteed'. Tosh in particular felt that elements of the story were too similar to *The Time Meddler* which was then completing production for transmission during July.

## Right:

Anne Chaplet needs help from Steven, Nicholas and Gaston.



## New storyline

**H**aving now generated two unused storylines and been guaranteed a serial by Spooner, Lucarotti placed the situation in the hands of his agents to take up with the BBC and received support from Donald Wilson. To avoid further disputes, Tosh immediately agreed to discuss another storyline with Lucarotti, which would be purchased as a workable serial. One element that Wiles wanted to use in the series was the horror of religious conflict, which he felt to be a dramatically strong theme for *Doctor Who*

in comparison to the fantastic storylines he had inherited from Lambert and Spooner. It was apparently Tosh who came up with the exact setting of the massacre of Huguenots in Paris that took place on St Bartholomew's Day in 1572. Wiles liked this idea as he felt it was the sort of setting which would not usually feature in *Doctor Who*; he also felt that it would be interesting to keep the Doctor on the sidelines of history rather than interacting directly with the main protagonists.

Tosh commissioned the storyline from Lucarotti on Friday 9 July under the title *The War of God* with a target delivery date of the four full scripts set for Friday 17 September; the serial would be made in early 1966.

Series star William Hartnell was keen to appear in a serial where he did not play the Doctor, and had suggested such an idea around this time only to have it turned down by the production team. The basis for his idea, referred to as *The Son of Doctor*



*Who*, was that the Doctor would encounter his evil son – also played by Hartnell – who also roamed time and space in a TARDIS. While this concept was never used, Wiles was keen on experimenting with a serial that involved a double for the Doctor.

Lucarotti worked rapidly, and on Tuesday 20 July, Tosh received the four scripts for *The War of God*. Keen to proceed carefully with the writer in light of earlier problems, Tosh confirmed that the storyline was suitable the following day. However, by Tuesday 3 August, Tosh was asking for second drafts of the scripts with rewrites. Lucarotti was paid for his work to date.

It is highly possible that rewrites were required because of the changes in the regular cast. Wiles had decided to dispense with the Vicki character, played by Maureen O'Brien, and had initially planned to introduce a new character – Katarina, a Trojan handmaiden – as the new TARDIS crewmember. In the early stages of planning, it became clear that Katarina's character would not work in stories with futuristic settings. The character of Sara Kingdom (played by Jean Marsh) then replaced Katarina in the remaining episodes of *The Daleks' Master Plan* [1965/6 – see Volume 6], only to perish at its climax. Lucarotti's scripts thus had to create a new companion for the serial. The potential companion was Anne Chaplet, a spirited country girl working as a servant in Paris, and also one of the Protestant Huguenots who would perish in the massacre. With the Doctor absent from the bulk of the serial – allowing Hartnell to play the doppelgänger – Anne would team up with Steven and then be saved from certain death at the end of the serial by joining the TARDIS crew.

As further work was undertaken on the scripts, the story was being referred to

as *Dr Who & the Massacre of St Bartholomew* as well as *The War of God*. On Tuesday 28 September, Lucarotti delivered the first two amended scripts to Tosh, with the third episode submitted on Wednesday 6 October and the final one on Friday 8 October. Tosh verbally accepted these submissions to Lucarotti at the time, and confirmed this in writing on Monday 15

November. The truth of the matter was that the scripts were still not what Tosh and Wiles required, and it was decided to pay Lucarotti off in full for his delivered scripts and make further changes as part of Tosh's editing.

When the scripts arrived, Tosh – who was very familiar with the subject matter – believed that he had found a number of historical mistakes, which he had to alter. Tosh was keen that historical figures such as Admiral Gaspard de Coligny and Nicholas Muss should not be misrepresented at all, and that documented history should be adhered to.

In the script for the first episode, Anne Chaplet referred to a conversation she had overheard about Vassy, the town where in March 1562 the Catholic Duke of Guise slaughtered a Huguenot congregation – a starting point for one of the religious upheavals in France. The Abbot of Amboise (the Doctor's supposed double) does not appear to be a true historical character, with the name Amboise apparently coming from the scene of an aborted conspiracy against the Duke of Guise in 1560. The Duke of Guise was assassinated in 1563, and it was believed that Admiral de Coligny was responsible. The Cardinal of Lorraine, also referred to

### Connections: Double Doctor

▶ Although the Abbot of Amboise poses a natural doppelgänger for the Doctor, the time-traveller previously came face to face with an exact double of himself in the form of a robot created by the Daleks in *The Chase* [1965 – see Volume 5].





as being the Abbot's superior, was part of the Duke of Guise's family.

Each of the first three episodes generally covered the events of a single day; the final one spanned two days. In the *Doctor Who* version of events, it seems that the TARDIS materialised at noon on Wednesday 20 August 1572, the events of the second episode took place on Thursday 21, the assassination attempt on de Coligny was at noon on Friday 22. Steven spent Saturday 23 evading the guards, and the TARDIS departed at dawn on Sunday 24 as the massacre began. This fits in with established history, although shifting the marriage of Henry of Navarre from Monday 18 to Tuesday 19. In the real history, the Protestant Huguenots would have been assembled in Paris on Monday 18 for the marriage of their King of Navarre to Margaret, the sister of France's young Catholic king, Charles IX. Admiral Gaspard II de Coligny, a Huguenot, had a great influence over King Charles, persuading him to help the Dutch Protestants – known as 'sea beggars' – to gain independence from the Catholic rule of Spain, and also to prevent civil war in France by making the country forget its internal differences with a war against Spain in the Low Countries. It was

the arrival of Navarre which meant that Catherine de Medici, the Queen Mother, had to act to maintain the Catholic influence at court. She feared de Coligny's influence over her son, and so agreed to a plot proposed by the House of Guise to assassinate de Coligny, with Marshal Gaspard de Saulx-Tavannes and the Catholic council members hiring an assassin called Maurevert



(codenamed Bondot). On the morning of Friday 22, de Coligny was shot by Maurevert from a house owned by the Duke of Guise as he returned along the Rue de St Germain from a council meeting at the Louvre. Two of his fingers were shot off and one of his arms crippled, and it was de Coligny's assistant, Nicholas Muss, who helped to carry the admiral home. Informed of the events while playing tennis, Charles immediately visited his friend and promised him the act would be revenged (which did not happen in the scripts).

Because of the failed assassination attempt, Paris was soon alive with rumours of a strong Protestant reaction. To prevent this, Catherine de Medici persuaded the King that it was necessary for prominent Huguenots such as de Coligny to die, convincing him of a Calvinist plot against him. Charles reluctantly agreed to let the Guises start the slaughter, but insisted that if it was to happen, then all Huguenots

## Connections: Masterplan holiday

► Steven says, during the first episode, that he has been in Egypt when talking to the Huguenots – this being a reference to the Egyptian segment of the preceding serial,

*The Daleks' Master Plan* [1965/6 – see Volume 6].







must die; “Leave nobody to reproach me.” The signal for the massacre was the ringing of the church bell as the Admiral died. The bloodbath began in the early hours of Sunday 24, the Feast of Bartholomew, when de Coligny was attacked in his house by a gang of ruffians, disembowelled and thrown from his bedroom window naked before being beheaded. The call of alarm set the mob murdering the Protestants, even in the Louvre itself. Even after a royal order the next day, the carnage continued into a third day, by which time similar events had taken place in Orleans, Bordeaux and Toulouse. Disturbances continued into October, and it is estimated that three thousand died in Paris alone.

Tosh took two days away from the production office to research further about the period and the historical events at the British Museum, after which he spent a fortnight creating his own versions of the scripts. Tosh had written a long speech

for Hartnell at the end of the serial in which the Doctor referred to his previous companions, Susan, Vicki, Barbara and Chesterton (the script written so that the Doctor would initially mispronounce the teacher’s name as “Chatterton”).

The serial adopted a new title, *The Massacre of St Bartholomew*, in late 1965, with *War of God* retained as the title of the first episode; some handwritten lists of stories from the period refer to it as *Dr Who & the Massacre of St Bartholomew* with the annotation ‘(Made up)’.

## Extensive rewrites

**T**osh’s rewrites on the serial were so extensive that Lucarotti at one point asked that his name be removed from the project. One of the elements that Tosh changed was Anne Chaplet. He felt that whisking Anne away from death in 1572 was against the show’s principle of not altering established Earth history; in addition, he was wary of bringing a character from Earth history aboard the TARDIS following his realisation a few months earlier about the use of Katarina. Wiles agreed, and although Anne was left in the main storyline, the conclusion of the serial was heavily rewritten. Instead of Anne travelling on with the Doctor and Steven, she was left behind to stay in Paris and face the onslaught. Tosh then wrote new scenes at the end to introduce Anne’s replacement – Dorothea ‘Dodo’ Chaplet – whose French grandfather suggested that she was indeed a descendant of Anne’s. Dodo, created by Tosh and Wiles, was defined as being a carefree teenage working-class orphan, similar to the original character of Anne.

Other changes made to the script by Tosh were the splitting of scripts so that, in general, Hartnell would play only the

**Left:**  
Marshal  
Tavannes has  
an audience  
with the  
Queen Mother.





**Above:** Will Anne escape the horrors of the massacre?

Doctor or the Abbot in each episode – avoiding make-up and costume changes in studio. Hartnell was also granted a week's holiday in January, and was absent from the recording of the second episode. This allowed Tosh to write a very strong lead role for the character of Steven, which he did in part as an apology to Peter Purves – who played the Doctor's companion – because of earlier scripts such as *Galaxy 4* [1965 – see Volume 6] which he felt had not shown the character at its best.

The camera scripts were entitled *The Massacre of St Bartholomew's Eve*. This overall serial title has been seen as a misnomer; the massacre is generally referred to as having taken place on St Bartholomew's Day, with the feast day of Bartholomew the Apostle being on 24 August and the massacre starting on the night of 23 August.

In the camera scripts, the Doctor was referred to in stage directions as 'Doctor Who'. In *War of God*, Nicholas was described as 'about the same age [as Gaston]. He is quiet and serious. He is a German but he has no accent, just a less flamboyant manner. He is secretary to Gaspard de Coligny, Admiral of Florence.' The Doctor's comment about Steven

being careful with the sword was an unscripted ad-lib. The camera script for *The Sea Beggar* had one sequence that was different from the broadcast version. This was the scene where Steven arrived to see Gaston and Nicholas, where there was extra dialogue when Gaston asked Anne – who came in with a jug of wine and two glasses – if she has heard of 'Vassy'. Marshal Tavannes was described: 'Marshal Gaspard de Saux-Tavannes is about fifty, of medium height, with cold eyes. He has the ear of Catherine de Medici, the Queen Mother, and is one of her most faithful representatives on the King's Council. He hates and distrusts the bland idealism of de Coligny' while 'Admiral Gaspard de Coligny is a well proportioned man with a neat beard. He is in his late fifties and has no sense of humour. He believes in the glory of a unified France and also that he is one of the few men who can bring it about. Though he is essentially honest and had he not more humility, he might have preceded Louis XIV and Charles de Gaulle in thinking, "L'etat, c'est moi." He is unlucky, in so much as he is dealing with a capricious and partially insane king to whom he is unscrupulously loyal.' At one point in the stage directions for the closing scene, Dodo was referred to as 'Anne'.

## Paddy Russell

**T**he director assigned to the serial was Patricia 'Paddy' Russell, who joined the crew on Friday 26 November, becoming the first woman to direct on *Doctor Who*. Not being familiar with *Doctor Who*, Russell had been apprehensive about the heavy studio schedules with William Hartnell, and had been told that he could be awkward with new directors and had never worked with a woman director before. However, she discovered that



Hartnell was a very strong but co-operative man who had been left slightly on edge by the demanding weekly production schedules. Hartnell was still having ongoing disagreements with John Wiles, and Russell found herself acting as a mediator between star and producer throughout work on the serial. She also discovered that the lead actor was very insistent on what the Doctor would and wouldn't do in terms of the character's behaviour.

The original designer on the serial was to be Gwen Evans (who had not worked on the series before), but in the end the role went to Michael Young, working on his only *Doctor Who* serial; Young had previously contributed to series such as *That Was the Week That Was* and the sitcoms *Hugh and I* and *Meet the Wife*, with his *Doctor Who* assignment being an early experience on a drama serial. Costumes were supervised by Daphne Dare with Sonia Markham in charge of make-up.

The role of Dodo ultimately went to Jackie Lane, a young Manchester-born actress who had acted and stage-managed at the Library Theatre, Manchester.

Working under the name Jackie Lenya, Lane got a small part in a BBC Schools production of *The Caucasian Chalk Circle* and she had also appeared in episodes of *Coronation Street* and *The Villains at Granada and Compact*; she had played Rosemary in the BBC TV soap from May to July 1963, with one of her directors being Paddy Russell. In 1963 Lane had turned down Verity Lambert's offer to read for the part of Susan in *Doctor Who*. At auditions for Dodo, Wiles recalled Lane from her appearance as a cockney teenager in his play *Never Had It So Good* at the Library Theatre in February 1961. His conception was that Lane would use a working-class Mancunian accent for the part.

With very little information about the character she would play beyond her first script, Lane was cast in early December 1965 and contracted for an initial 13 episodes on Wednesday 29 December, with an option on a further 12 to be taken by early May 1966. Lane had long, dark hair at her audition, and Wiles had planned to have her hair arranged differently in each serial. However, before filming began,

**Below:**  
History is catching up with the King's council.







**Above:**  
Can Nicholas  
truly trust  
Steven?

Lane had her hair cut very short. The new regular cast member looked forward to bringing an element of fun into the series with her character.

## Moving on

**D**onald Tosh and John Wiles both asked to move on from *Doctor Who* as 1966 began and *The Massacre of St Bartholomew's Eve* was entering studio. Both men had encountered difficulties in their positions, notably in dealing with Hartnell. Although he would stay until production concluded on *The Ark* [1966 – see page 36] (the serial after *The Massacre of St Bartholomew's Eve*) in March 1966, Tosh was to hand over to his successor, Gerry Davis, who had been working on *United!*, during January 1966. Tosh had been increasingly unhappy with the series, particularly since the arrival of Gerald Savory as the head of serials; he and Savory had not enjoyed a good working relationship when they had both been at Granada a few years earlier. He was also concerned about his health, learning that he had developed ulcers. Having recently married, Tosh decided that he would take a deferred honeymoon in France from mid-January

1966 and consider if he wanted to remain at the BBC. However, when his request for extended leave from *Doctor Who* was turned down, he resigned from the Corporation to go freelance. Tosh also discovered that John Wiles was to be replaced by Innes Lloyd, and that Lloyd's vision for the show was very different to his own.

By 1965, former freelance writer Gerry Davis had been working on the twice-weekly BBC1 drama *199 Park Lane* and in September of that year became one of the story editors on the new BBC1 twice-weekly drama *United!* which was made in Birmingham. By now, widower Davis had married again and his wife was expecting their first child at their home in London; as such, he wanted to relocate to a London-based series and asked to be moved to *Doctor Who* when he heard that Tosh was moving on. Davis and Tosh already knew each other since Davis had trained as a script editor with Tosh on *Compact* in 1964. Arriving at the production office, Davis read all the previous scripts to understand the show's tradition and set up a storyboard on one wall with a precise synopsis of each story and a representative still to ensure that they did not repeat previous ideas. Davis felt that while historical stories had their place in *Doctor Who* as romantic adventures, they had recently become self-indulgent and that the massacre of 1572 was not the right setting for the series.

It was eventually decided that Tosh should receive a co-credit as author on the final episode of *The Massacre of St Bartholomew's Eve*, *Bell of Doom*. This was now possible as his contract to work on the series had expired, and he had also written the bulk of the end of the episode, as well as extensive rewrites on the main plot. Davis' first story editor credit therefore came on this closing episode. ■



# Production

**F**ilming for *The Massacre of St Bartholomew's Eve* on 35mm began at Stages 3A and 3B of the Television Film Studios, Ealing on Monday 3 January 1966.

The first day was spent on the sequence in *War of God*, where two of the Cardinal's soldiers search the Paris streets for the fleeing Anne Chaplet. The two cast members required were Annette Robertson as Anne and Clive Cazes as the Captain of the Guard. A photocall was held to get shots of Robertson as Anne in the Parisian streets which had been constructed by Michael Young so as to make use of the tanks beneath the sound stage and have steps leading down from road level.

Tuesday 4 saw the same Paris street set featured as the Rue des Fosses St Germain in the third episode, *Priest of Death*. This was for the sequence in which de Coligny, walking home with Teligny, was shot by Bondot. This scene required Leonard Sachs (Admiral de Coligny), Michael Bilton

(Teligny) and David Weston (Nicholas Muss). Also filmed on this day were inserts of Sachs, Weston and Bilton, which would form part of the massacre film sequence in the final episode.

Wednesday 5 saw more shooting on the street set, with scenes for *Priest of Death* which showed Nicholas hurrying to warn the Admiral about the shooting, and parts of the sequence for *The Sea Beggar*, in which Anne shadowed Steven through the streets of Paris. Since Peter Purves could not be released from rehearsals on *The Daleks' Master Plan* that day, Paddy Russell concentrated on the shots with Annette Robertson and used extra John Clifford to double for Purves.

## Final day at Ealing

**T**hursday 6 was the final day at Ealing, and the day on which both William Hartnell and Purves could be released from rehearsals on the preceding Dalek serial. Hartnell's only filmed sequence – part of *The Sea Beggar* – was as the Abbot, talking to Roger Colbert in a silent sequence; Colbert was played by Christopher Tranchell who had featured in the BBC series *Legend of Death* and *199 Park Lane*. The remainder of the day was spent on sequences of Steven listening at the window of the Abbot's house, evading of two guards, a priest and Roger, and also all his material with Anne for the end of the episode held over from the previous day.

One day of location filming was performed on Friday 7 January at Windmill Road, running across Wimbledon Common. This was for the

**Left:**  
Trying times  
for the Doctor  
and Steven.





**Right:**

Jackie Lane films her first scenes as Dodo Chaplet.

two film inserts in *Bell of Doom* in which Dodo entered the TARDIS, and then a woman walking a dog saw the police box dematerialise. This was a change to the original film schedule in which it had been hoped that William Russell and Jacqueline Hill would appear in cameos as Ian and Barbara walking across the common – the scene would have had them hear the TARDIS departing and arriving just too late as it vanished; dialogue was to be ad-libbed on location. The part was readapted and given to Marguerite Young, a former BBC employee and contemporary of Russell's whom the director also cast as a Parisian extra in studio for *Priest of Death*.

Because this was Jackie Lane's first work as the new companion, a photocall was held – although these shots were issued to the press in conjunction with the first episode of *The Ark*. Because the day's filming was concurrent with recording on *The Abandoned Planet* for *The Daleks' Master Plan* at Television Centre, which also required the TARDIS prop, the box was split with the front wall taken out on location and attached to a set of mock-up sections (with a different layout of windows) and dummy roof while the remainder was available in studio. The most difficult part of the day for Lane was having to jump across a ditch as Dodo ran towards the TARDIS; this was so wide that she fell into it. A camera was mounted on a Citroen to get tracking shots of Dodo dashing towards the box.

Rehearsals started on Monday 17 January and were held at the Territorial Army Drill Hall on Bulwer Street in London. New members of the cast included Eric Thompson as Gaston and Erik Chitty as Preslin. Thompson had started to write and narrate new soundtracks for the imported animated series *Le Manège enchanté* (shown on BBC1



as *The Magic Roundabout*) the previous year, and had also presented BBC2's *Play School*; Simon was played by John Tilling, an Iranian-born actor whom Russell had directed in the play *Brake Pedal Down* and the serial *Hit and Sun*. She had also worked with Edwin Finn – playing the landlord – on *Heiress of Garth*, and Reginald Jessup – playing a servant – on *Reluctant Bandit*. Jessup was best known for his regular appearances on the film series *Gideon's Way*.

## Recording begins

**R**ecording of *The Massacre of St Bartholomew's Eve* began on Friday 21 January with *War of God*. A BBC photocall was held during afternoon camera rehearsals at 3.30pm for scenes set inside the tavern; many of the publicity shots taken by the BBC for the serial were labelled as *The Massacre of St Bartholomew*. All four episodes of the serial were recorded at Riverside Studio 1 between 8.30pm and 9.45pm in the evening, with camera rehearsals throughout the day; this was a return to Riverside for *Doctor Who* which had more recently been recorded at Television Centre and had last used the



venue for *The Myth Makers* [1965 – see Volume 6] in September/October. At this point, *Doctor Who* was being recorded just over two weeks in advance of transmission.

After the opening title sequence and a fade to black, each episode opened with a camera shot of a print showing sixteenth-century Paris, apparently *La Maison appartenant de Bretonvilliers a Paris*. Over this, the episode title and writer credit were superimposed. On the first episode, this was backed by 18 seconds of *The Hunted Man* (*L'Homme Chassé*), a piece of library music. Like all the incidental music in the serial this was written by French composer Pierre Arvey and taken from a 1965 LP, *Illustrations No 4*, published by Hudson (DW/LP 2890). The track *Breath of Fire* (*Souffle de Feu*) was used to back the film sequence of Anne being hunted later in the episode. The use of music from library records was a cost-cutting measure, and no music was specially composed for the serial.

A very important aspect of the production for Paddy Russell was the use of sound effects to create an authentic background. The opening shots of the

episode, and various others set in the city streets, used the sounds of horses and carts on Paris' cobbled streets along with general bustle of the inhabitants to add extra life to the city. Birdsong was used for the scenes set at Preslin's apothecary, and the tocsin bell rang curfew towards the end of the episode.

To avoid showing the TARDIS materialising, the craft landed behind some gates in a small cul-de-sac representing the Rue de Bethisy, with the sound effect played into the studio. Noting the setting of the story, Russell had the scene lit to give the appearance of an August heatwave at noon.

Only one recording break was scheduled for the evening; after the initial scene on the Rue de Bethisy where the Doctor and Steven returned to the TARDIS. This allowed Hartnell and Purves to change into their sixteenth-century clothing for the subsequent scenes. Later on, while the bulk of the scene fell on Purves' shoulders, Hartnell was able to change costumes and take the robes of the Father Abbot for the final shots in the Abbot's apartment. The print of Paris was again shown at the end of the episode, over which the 'Next Episode' caption and the roller of cast and credits were superimposed.

After the recording of *War of God*, Hartnell left for a week's holiday. The Doctor did not feature at all in *The Sea Beggar*, and Hartnell had already shot his single filmed insert for the episode as the Abbot at Ealing some weeks earlier.

Joining the cast on Monday 24 January for rehearsals on *The Sea Beggar* was André Morell, a highly respected actor with whom Russell had worked on *Quatermass and the Pit* as well as directing him as Cromwell in *Return and Answer*, and whose television career began in the 1930s. Morell had been put under contract to appear as Marshal

**Left:**  
A behind-the-scenes picture of the tavern set.







**Above:** Tavannes, the Queen Mother, King Charles and Admiral de Coligny.

Tavannes in December 1965, preventing him from taking a part offered to him on the movie *Daleks – Invasion Earth 2150 A.D.* which started shooting at Shepperton Studios on Monday 31 January. Russell also cast an old friend of hers, Cynthia Etherington, as the old lady; the pair had worked together on many productions since *Compact*, including *Heiress of Garth*.

*The Sea Beggar* was recorded on Friday 28 January, with *The Hunted Man* again played over the episode captions and print of Paris. The episode was planned to be recorded straight through with no breaks at all. *The Frightened Man* (*L'Homme Qui Avait Peur*) was then used on the film sequences of Steven evading the guards near the Cardinal's house and for the scene of Anne following Steven through the city streets. Again, the episode ended with the 'Next Episode' caption over the Paris print.

Joining the cast for *Priest of Death* – which began rehearsals on Monday 31 January – was Joan Young, a writer, lyricist and performer who had been very active on radio since before the war, featuring in series such as *Old Mother Riley* and *Her Daughter Kitty*, *Navy Mixture*, *Petticoat Lane* and in the radio version of the TV sitcom *Whack-O!*. She had also played a recurring

role on BBC TV's *The Grove Family* and featured in serials like *Anne of Green Gables*. Playing King Charles was Barry Justice who had featured in the BBC presentations of *The Ordeal of Roger Feverel* and *The Mill on the Floss*.

Hartnell and Purves were both absent from some of the rehearsals on this episode to film scenes for *The Ark* at Ealing Studios on the afternoon of Thursday 3 February, for which they were joined by Jackie Lane. During rehearsals, Roy Denton (who had worked with Russell on *Compact* and *Heiress of Garth*) was taken ill and so his role of '1st Man' was given to Will Stampe (whom Russell had directed in *Reluctant Bandit*, *The Mind of the Enemy* and *Heiress of Garth*) after three days rehearsing. However, because *Radio Times* had already gone to press, Denton was still credited with the role in the cast listing.

*Priest of Death* was recorded at Riverside on Friday 4 February, with a photocall at 3.30pm in the afternoon which concentrated on shots of characters like Tavannes, de Medici, de Coligny and Charles IX on the new set representing the council chamber in the Louvre. This time, *The Hunted Man* was used to back the captions and print at the start of the



episode, while *The Frightened Man* was heard during the film sequence of the attempt on de Coligny's life by Bondot. Only one recording break was scheduled before the final scene in the Paris street, allowing the flats for Nicholas' office and the Louvre to be struck.

In this episode Hartnell featured as the Abbot of Amboise throughout. While keen to keep the audience guessing (along with Steven) about whether the Abbot was the Doctor or not, Russell was also very aware that the two characters should be distinctly different and would occasionally tell Hartnell when she felt that he was displaying too many of the Doctor's characteristics in his performance.

## Final speech

**R**ehearsals on *Bell of Doom* began on Monday 7 February, and the script included some important speeches for Hartnell, most notably his soliloquy in the TARDIS as he sadly pondered the departure of his companions. During rehearsals, Hartnell expressed concern about being able to handle the whole speech, but after Tosh congratulated him on his performance at the readthrough, the actor agreed to keep the full version instead of asking for it to be shortened – as Tosh had feared he might. The speech was very important to Tosh, encapsulating his fundamental views on *Doctor Who*. In this scene, the Doctor indicated that he cannot

ever return to his own planet, although no further explanation of this was given. Joining the cast for rehearsals as one of the two speaking guards was Leslie Bates, who had previously appeared in *Doctor Who* as the Man at Lop in *Marco Polo* [1964 – see Volume 2].

Recording on the story concluded with *Bell of Doom* on Friday 11 February, this being Jackie Lane's first episode in studio. As before, the instalment began and ended with the caption of Paris, and used *The Hunted Man* behind the opening titles. Several other prints supplied by the trustees of the British Museum were used for the massacre itself; one of these was possibly *Masacro Sucedido alos Huguenotes en Paris a 24 de Agosto 1572, dia de 'S. Bartolome*, an illustration from the 1686 publication *Historia de las Guerras Civiles de Francia*. Over these was shown the film sequence of the killings with the deaths of de Coligny and the Protestants, backed by another Arvay composition: *Little Prelude (Petit Prélude)*. Sound effects of screaming, burning and general chaos were also overlaid.

One recording break was planned for the evening and came directly after the film sequence of the massacre, allowing Hartnell and Purves to change into their normal costumes for their final scene in the TARDIS control room. With Lane's looks and stature, it was possible for the Doctor to comment to Steven that Dodo strongly reminded him of his granddaughter, Susan. ■

## PRODUCTION

**Mon 3 Jan 66** Ealing Film Studios Stage 3:  
Paris Streets [Anne hiding]

**Tue 4 Jan 66** Ealing Film Studios Stage 3:  
Rue de Fosses St Germain

**Wed 5 Jan 66** Ealing Film Studios Stage 3:  
Paris Streets [Steven followed]

**Thu 6 Jan 66** Ealing Film Studios Stage 3:  
Ext. Abbot's House/Ext. de Coligny's/Paris  
Streets [Steven and Anne]

**Fri 7 Jan 66** Windmill Road,  
Wimbledon Common, London  
(Wimbledon Common)

**Fri 21 Jan 66** Riverside Studio 1:

*War of God*

**Fri 28 Jan 66** Riverside Studio 1:  
*The Sea Beggar*

**Fri 4 Feb 66** Riverside Studio 1:  
*Priest of Death*

**Fri 11 Feb 66** Riverside Studio 1:  
*Bell of Doom*



## THE MASSACRE OF ST BARTHOLOMEW'S EVE

# Publicity

**Above:**  
Does the  
Doctor have an  
ulterior motive?

► The BBC listing magazine, *Radio Times*, for 5-11 February 1966 previewed *The Massacre of St Bartholomew's Eve* with a one-third page article entitled *Dr. Who* and a photograph of the Doctor and Steven in the tavern from *War of God*. The same issue also had a Dalek-related item in an article about *The Man from UNCLE*, then being screened by BBC1 on Thursdays. Sam Rolfe, who had created the popular secret agent show, had visited the set of *Golden Death*, an episode of *The Daleks' Master Plan* on Friday 17 December 1965, and expressed an interest in the Daleks – with the article showing Rolfe

meeting one of the metal monsters. Rolfe's UK agents were Associated London Scripts, the same company that managed the affairs of Dalek creator Terry Nation.

► Writing in the left-wing paper *Daily Worker* prior to the start of the serial on Thursday 3 February, critic Stewart Lane commented that while the series was 'definitely showing signs of age' the next adventure was to depict the historical conflict between Huguenots and Catholics... adding 'but I fear that the Daleks may return yet again.'





# Broadcast

► *The Massacre of St Bartholomew's Eve* ran on BBC1 for four consecutive Saturdays from 5 February 1966. Starting with *War of God*, *Doctor Who* swapped time slots with *Juke Box Jury* and moved back to 5.15pm. ATV London regions scheduled the popular family variety show *Thank Your Lucky Stars* in direct opposition to *Doctor Who*, with this also taken by regions such as Southern, while ABC screened the sitcom *Just Jimmy* (also taken by Grampian); other opposition included the US cartoon *The Flintstones* (eg Anglia) and the US SF series *Lost in Space* (eg Border, Tyne Tees).

► *The Massacre of St Bartholomew's Eve* was the turning point in *Doctor Who*'s ratings success. With the exception of *The Sensorites: A Race Against Death* [1964 – see Volume 3] and the Christmas episode *The Feast of Steven*, the series had always been in the Top 50 programmes of the week, with over six million viewers tuning in since the arrival of the Daleks. *War of God*'s



ratings of eight million were good, but with *The Sea Beggar*, *Doctor Who* fell to the foot of the Top 100 chart and just below the six million mark.

- Reviewing *Doctor Who* in *The Listener* on Thursday 17 March, television critic JC Trewin commented on 'a surely needless and nightmare raising portfolio of massacre woodcuts' which appeared in the *Bell of Doom* to represent the events of the massacre itself.
- The story was sold abroad as 16mm film recordings from the 405-line videotapes under the title *Doctor Who and the Massacre*; the publicity material for the serial confirmed that at the end of the story, the TARDIS lands 'in England in 1966'. ABC in Australia purchased it in October 1966 and passed the episodes uncut with a 'G' rating for broadcast from December 1966 with a repeat from March 1968 before the prints were destroyed in July 1976. Barbados broadcast the serial in January 1968, Zambia in April 1968, New Zealand from February 1969 (with edits to achieve a G rating in June 1968 to reduce the assassination in the third episode and the massacre itself in the final instalment), Sierra Leone in December 1970/January 1971 and Singapore in December 1972/January 1973.

- The 405-line videotapes of all four episodes were cleared for wiping

**Left:**  
The Doctor  
meets  
apothecary  
Charles Preslin.



# THE MASSACRE OF ST BARTHOLOMEW'S EVE

on Thursday 17 August 1967, and subsequently erased. By 1974, BBC Enterprises was no longer trying to sell the serial abroad and the film prints were junked.

► With much of his work on *The Celestial Toymaker* being rewritten by Gerry Davis, Donald Tosh left *Doctor Who* at the end of *The Massacre of St Bartholomew's Eve*. After writing the children's serial *Mystery Hall* for Southern Television in 1967, he returned to the BBC as a script editor on such series as *Sir Arthur Conan Doyle's Sherlock Holmes* and *Ryan International*. Around 1967, Tosh also submitted a story proposal to the *Doctor Who* office. Entitled *The Rosacrutians* (AKA *The Rose Mariners*), the storyline dealt with a planet in the far future where alien roses were the dominant life-form and split into two factions: some peace-loving and some war-like. The Doctor arrived and helped with a rebellion of the enslaved humanoid gardeners. Leaving the television industry in the mid-1970s, Tosh worked for a while in retail before becoming the custodian of St Mawes Castle in Cornwall.

► Although audio recordings of *The Massacre of St Bartholomew's Eve* survive, there is no known visual record of



the serial in terms of videotapes, film recordings or even telesnaps.

► By 1974, BBC Enterprises was listing the serial under the title *The Massacre of Bartholomew*. From 1975, the more commonly used title *The Massacre* was adopted, apparently originating in *The Doctor Who Mini Book* published by Keith Miller of the *Doctor Who* Fan Club; this title was then adopted by the *Doctor Who* Appreciation Society in some of its guides from 1976 and used by landmark reference works such as the 1976 edition of *The Making of Doctor Who* and the paperback edition of *The Doctor Who Programme Guide* in 1981, with the title *The Massacre of St Bartholomew's Eve* only re-emerging in some quarters in the late 1980s.

**Right:**  
The Doctor  
or the Abbot  
of Amboise?

## ORIGINAL TRANSMISSION

| EPISODE                | DATE                      | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|------------------------|---------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>War of God</b>      | Saturday 5 February 1966  | 5.15pm-5.40pm | BBC1    | 24'41"   | 8.0M (45th)        | 52                 |
| <b>The Sea Beggar</b>  | Saturday 12 February 1966 | 5.15pm-5.40pm | BBC1    | 24'43"   | 6.0M (96th)        | 52                 |
| <b>Priest of Death</b> | Saturday 19 February 1966 | 5.15pm-5.40pm | BBC1    | 24'33"   | 5.9M (92nd)        | 49                 |
| <b>Bell of Doom</b>    | Saturday 26 February 1966 | 5.15pm-5.40pm | BBC1    | 25'06"   | 5.8M (94th)        | 53                 |



# Merchandise

**T**he *Massacre of St Bartholomew's Eve* was the last of John Lucarotti's three historical adventures that the author novelised for WH Allen, the adaptation taking five months to complete in early 1986. Having agreed to adapt all his serials, Lucarotti had left this until last because of his dissatisfaction

with Donald Tosh's rewrites. In particular, the writer wanted to re-establish the Doctor's part in events which included impersonating the Abbot and playing an active role in averting de Coligny's assassination. After research in Paris (concerning the tunnels under the city, many of which now form the

Metro system) and in London, the writer received approval from WH Allen editor Nigel Robinson to completely restructure the plot. Lucarotti's research also turned up an old woodcut of the assassination attempt, with an elderly abbot standing in a doorway. The material with Dodo was deleted, although she was still referred to in the new framing material: a sequence in which the Doctor stands trial before the Time Lords for his actions in Paris, 1572.

The novel was published as *Doctor Who – The Massacre* in hardback by WH Allen in June 1987, with a cover by Tony Masero. A paperback edition from Target followed

in November, numbered 122 in the range. In September 1992 Target issued the paperback again, this time with a new cover by Alister Pearson. The novelisation was released on CD as an unabridged BBC Audiobook read by Peter Purves in June 2015.

In September 1987 the *Doctor Who* Appreciation Society Reference Department issued the *Space Adventures* cassette featuring a collection of library music used in *Doctor Who* during the 1960s. It included the tracks *Little Prelude*, *The Hunted Man* and *The Frightened Man*. This was reissued on CD in October 1998 by Julian Knott.

BBC Worldwide released a cassette and CD of *Doctor Who: The Massacre* in August 1999 which comprised an off-air soundtrack of the serial with narration by Peter Purves. A *Doctor Who: Adventures in History* CD box set was released by BBC Worldwide in August 2003 which included this earlier release of *The Massacre*. This soundtrack was also included in BBC Audiobooks' *The Lost TV Episodes: Collection Two* CD set in February 2011 along with PDFs of the camera scripts.

Volume two in Obverse Books' *Black Archive* series of book-length looks at *Doctor Who* stories explored *The Massacre*. *The Black Archive #2 – The Massacre* was written by James Cooray Smith and published in March 2016. ■

**Left:**

Original novelisation, with a cover by Tony Masero.



**Above:**

BBC Audio releases of the soundtrack and novelisation.



# Cast and credits

## CAST

**William Hartnell**..... Dr Who/Abbot of Amboise<sup>1</sup>  
**Peter Purves** ..... Steven

with

**André Morell**..... Marshal Tavannes [2-4]  
**Leonard Sachs**..... Admiral de Coligny [2-4]  
**David Weston**..... Nicholas  
**Annette Robertson** ..... Anne  
**Eric Thompson** ..... Gaston [1-2,4]  
**John Tillinger** ..... Simon [1-2,4]  
**Joan Young** ..... Catherine de Medici [3-4]  
**Barry Justice** ..... Charles IX [3]  
**Christopher Tranchell** ..... Roger [1-3]  
**Erik Chitty** ..... Preslin [1]  
**Edwin Finn** ..... Landlord [1-2]  
**Michael Bilton** ..... Teligny [3-4]<sup>2</sup>  
**Norman Claridge** ..... Priest [3]  
**Clive Cazes** ..... Captain of the Guard [1,3]  
**Reginald Jessup** ..... Servant [1-3]  
**Cynthia Etherington** .....  
 ..... Old Lady/Old Woman [2-3]<sup>3</sup>  
**Will Stampe** ..... 1st Man [3]<sup>4</sup>  
**Ernest Smith** ..... 2nd Man [3]  
**Jackie Lane** ..... Dodo [4]  
**John Slavid** ..... Officer [4]  
**Jack Tarran** ..... 1st Guard [4]  
**Leslie Bates** ..... 2nd Guard [4]

## UNCREDITED

**Robert Bartlett** ..... Small Boy  
**Edward Granville, David Ronowski, Emmett Hennesey, Ken McGarvie, Ken Dougall, Leslie Conrad, Charles O'Rourke, Peter Day, Denis Plenty** ..... Tavern Customers  
**Vic Taylor** ..... Cardinal's Guard  
**Valerie Cox, Katie Heal, Valerie Taylor, Jean Channon, Elizabeth Forbes, Susan Lane, Susan Farr, David J Grahame, Reg Cranfield, John Beerbohm, Ernest Smith, John Lawrence, Bill Howes, Charles Erskine, Fred Rawlings, John Pollock, Charles Gilbert, Daryl Richards, David Olive** ..... Passers-by  
**Juba Kennelly** ..... Old Man  
**Hugh Cecil** ..... Priest  
**Pat Gorman, John Freeman, Denis Plenty, Nigel James, Derek Schaffer, Frances Whitley, Montagu Howard, James Haswell, Jeffrey Witterick, Roy Pierce, Jim Appleby, Mike Reid, Arthur McGuire** ..... Guards  
**John Clifford** ..... Double for Steven

### Right:

Behind the scenes studio still of *The Massacre of St Bartholomew's Eve*.

<sup>1</sup> Hartnell is credited as Dr Who on *War of God* and *Bell of Doom*, and as Abbot of Amboise on *The Sea Beggar* and *Priest of Death*. *Radio Times* gives Hartnell star billing as Dr Who on all episodes in addition to these credits

<sup>2</sup> Credited erroneously as Toligny in *Radio Times* for *Priest of Death*

<sup>3</sup> Etherington is credited as Old Lady on *The Sea Beggar* and Old Woman on *Priest of Death*

<sup>4</sup> Will Stampe replaced Roy Denton at short notice, hence *Radio Times* credits Roy Denton







**George Romano** ..... Usher  
**Graham Tunbridge, Nigel Bernard, Leslie Shannon, Robert Pearson** ..... Councillors  
**Norton Clarke** ..... Secretary  
**Tom Sye** ..... Assassin [Bondot]  
**Ralph Katterns, Derek Martin, Eddie Davis, Yanos Jurchi, Ricki Patterson, Peter Stewart, Valerie Stanton, Andre Cameron, Margo Abbot, Elisabeth Digby-Smith, Elaine Laniado, Marguerite Young, Leila Forde, Ursula Glanville, Joanna Hobson, Harry Mitchell, Harry Hymes, Gerry Holmes, Barry Noble, Declan Cuff, John Terrell, Alan Wakeling, Pat Leclerc, Len Russell, Edward Phillips, Eric Mills, Donald Campbell, Fred Taylor** ..... Citizens of Paris  
**Alan Viccars** ..... Servant  
**Marguerite Young** ..... Passer-by [on Wimbledon Common]

## CREDITS

Written by John Lucarotti [1-4]  
 and Donald Tosh [4]  
 Title music by Ron Grainer  
 and the BBC Radiophonic Workshop  
 – uncredited; credited in *Radio Times*

Story Editors: Donald Tosh [1-3], Gerry Davis [4]  
 Film Cameraman: Tony Leggo [2-3]  
 Make Up Supervisor: Sonia Markham<sup>5</sup>  
 Costume Supervisor: Daphne Dare<sup>5</sup>  
 Lighting by Dennis Channon<sup>5</sup>  
 Sound by Gordon Mackie<sup>5</sup>  
 Designer: Michael Young  
 Producer: John Wiles  
 Directed by Paddy Russell

<sup>5</sup>Credited on *Bell of Doom* only

**Above:**  
 Steven's custom is no longer welcome in the tavern.

**Below:**  
 The courtyard set for *The Massacre of St Bartholomew's Eve*.





# Profile

## JACKIE LANE

Dodo Chaplet

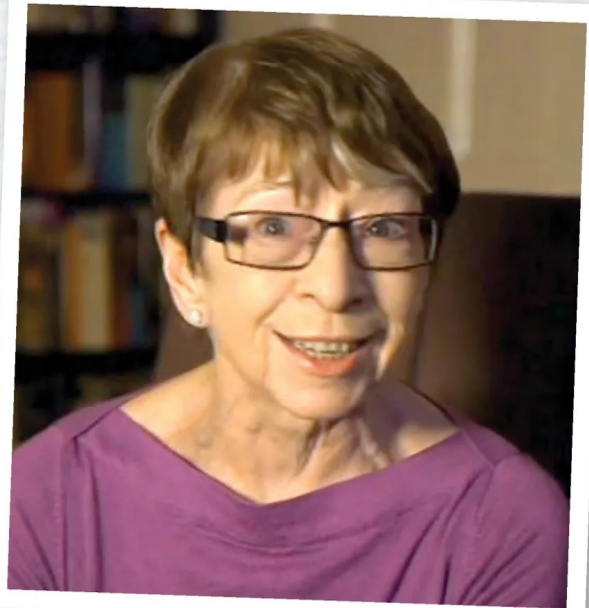
**C**onfusion over this British actress's career has previously arisen due to US actress Jackie Lane – the duplication forced Lane to adopt a stage name from 1961-5, until the Hollywood actress finally reverted to her birth name Jocelyn. A 1980 issue of *Doctor Who Weekly* confused their biographies entirely and credits are often misaccredited to the British Jackie Lane.

Jacqueline Joyce Lane was born 10 July 1941 in Manchester, to John 'Jack' Lane and Ena (née Davies). The theatre was "a second home", since dad Jack was a theatrical costumier and make-up artist.

She began acting at Whalley Range High School and participated in local amateur acting groups. In early 1960 she screen-tested for the lead in movie *A Taste of Honey* (1961) but was unsuccessful.

### Below:

Dodo made her final appearance in *The War Machines*.



She joined the rep company at the Library Theatre, Manchester as a student in September 1960, soon progressing to ASM. Mostly credited as Jackie Lenya, she appeared in *The Same Sky* (1961), *Pinocchio* (1961/2), *Five Finger Exercise* (1962) and *Stop it, Whoever You Are* until June 1962.

She then left for London, her TV début following in *The Caucasian Chalk Circle*, aired from 6 November 1962. After small roles in *Z Cars* and *Monitor* came her first major TV work, as Rosemary Gray in *Compact*, from 23 May 1963 until July.

Commercial TV roles came in an episode of *Coronation Street* (aired 13 January 1964), *The Protectors* episode *The Deadly Chameleon* (30 May 1964), and two episodes of Granada crime anthology *The Villains*.

Theatre work included *The Reluctant Debutante* (1963, Golders Green Hippodrome) and understudying in *Who's Afraid of Virginia Woolf?* at London's Garrick.

She had been shortlisted for Susan in *Doctor Who*, and met Verity Lambert and Waris Hussein, but withdrew when she discovered it involved a year's contract.

Her eventual *Doctor Who* role came via producer John Wiles. Contracted for 12



episodes on 29 December 1965, she filmed her first sequence at Wimbledon Common on 7 January 1966. This introduction was transmitted in the final episode of *The Massacre of St Bartholomew's Eve* on 26 February 1966. For her first appearance Lane used a north-west/Manchester accent, immediately revised to a more RP delivery for *The Ark* [1966 – see page 36].

Appearing in four full stories – *The Ark*, *The Celestial Toymaker* [1966 – see page 66] *The Gunfighters* [1966 – see page 104] and *The Savages* [1966 – see Volume 8] – no sooner had Lane arrived than Wiles departed, with new producer Innes Lloyd deciding to drop Dodo. Lane's departure was announced 26 April 1966.

Dodo abruptly disappeared in the second episode of *The War Machines* [1966 – see Volume 8]. Lane's final recording was on 17 June 1966, with the episode broadcast 2 July.

Lane realised she couldn't go on playing juveniles and spent a year as secretary to the Australian Vice Consul in Paris. Returning to England, she ran her own shop Jackie Lane Antiques for five years.

She later became a theatrical agent, first working at London Management for three years, then setting up spin-off voiceovers agency Jackie Lane Ad Voice. Tom Baker and Janet Fielding were among her clients.

Lane distanced herself from *Doctor Who*, admitting in a rare 1992 interview for *Myth Makers* that rewatching *The Ark* was “like watching a total stranger”.

Jackie Lane's first, near-unique convention appearance came at Manopticon in March 1991 and she also attended a 2006 signing, but Lane has not contributed to any DVD releases or Big Finish audios. Her recorded video message during 2013's *Doctor Who Live: The Afterparty* on BBC Three was one of the evening's biggest surprises. ■







# THE ARK

➤ STORY 23

In the far future, humanity flees the destruction of Earth aboard a vast space Ark with their Monoid servants. The arrival of the Doctor and his friends brings devastation to the Ark, threatening to wipe out all on board...







# Introduction

Since its earliest days, *Doctor Who* has given us glimpses of Earth's future. But whereas *The Sensorites* [1964 – see Volume 3] took us to the twenty-eighth century and *The Daleks' Master Plan* [1965/6 – see Volume 6] took us to the forty-first, *The Ark* takes us much further ahead – to the “57th segment of time” – at least 10 million years in the future!

This was the first time that the series had contemplated the Earth's final days and presented us with a storyline about humanity evacuating the Earth. Some time later, *The Ark in Space* [1975 – see Volume 22] told another story about an ‘Ark’ – in that instance, space station Nerva where humans sheltered when solar flares made Earth uninhabitable. *Frontios* [1984 – see Volume 38] showed us another bunch of refugees from “the doomed planet Earth” who, like the humans in *The Ark*, had settled on a distant planet.

In *The Ark*, we saw the planet Earth swallowed up by the Sun. This moment was revisited in *The End of the World* [2005 – see Volume 48] when a more specific date was put on these futuristic events – the year five billion.

This isn't the only link that this 1960s science-fiction tale has with *Doctor Who* of the twenty-first century. *The Ark* was structured rather differently to other four-part stories of the time – with a false conclusion halfway through. It's somewhat reminiscent of more recent two-part stories like *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] or *World Enough and Time/The Doctor Falls* [2017], where the two halves are linked,

but each has its own self-contained plots. In the first half of *The Ark*, the Doctor was tasked with finding a cure for the cold that his companion Dodo had brought aboard – a cold that was deadly to the humans of the future who had no resistance to it. The second half concentrated on the rebellion of humanity's former allies – the Monoids.


*The Ark* might not be the most sophisticated *Doctor Who* story of its time, but it does push the series into previously unexplored realms that were clearly thought worth revisiting. And, whereas some of William Hartnell's serials are a world away from the *Doctor Who* of today, given the way this story splits neatly into two 50-minute chunks, perhaps it isn't too difficult to imagine this kind of story being made as part of a much more recent series. ■

## Right:

*The Ark in Space* (1975) presented more human survivors.







'THIS WAS THE FIRST TIME  
THAT THE SERIES HAD CONTEMPLATED  
THE EARTH'S FINAL DAYS.'



## THE STEEL SKY

**T**he TARDIS materialises in a jungle populated with exotic wildlife. Dodo emerges with Steven; Dodo thinks they have landed in Whipsnade Zoo. [1]

Elsewhere, a futuristically dressed Commander finds a prisoner guilty of endangering the human race and a race of one-eyed bipeds called Monoids that communicate using sign language. The prisoner is sentenced to miniaturisation. [2] The deputy commander, Zentos, relays the Monoids' thanks.

The Doctor, Steven and Dodo (who is suffering from a cold) encounter an Indian elephant. [3] The jungle contains animals and plants from all over the world – and has a metal roof instead of a sky.

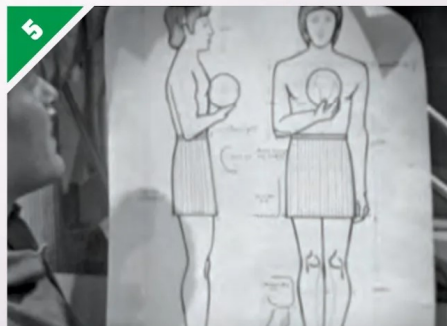
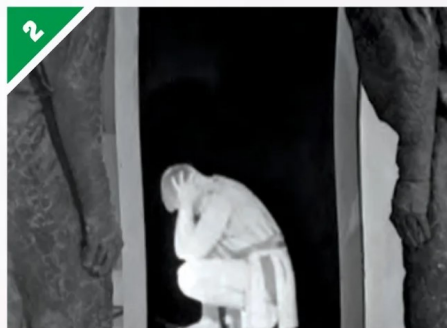
In a large, deck-like area, a Monoid signs to Zentos; there are intruders in the jungle.

The Doctor, Steven and Dodo come in sight of a futuristic city [4] and the Doctor realises they are on a vast spaceship.

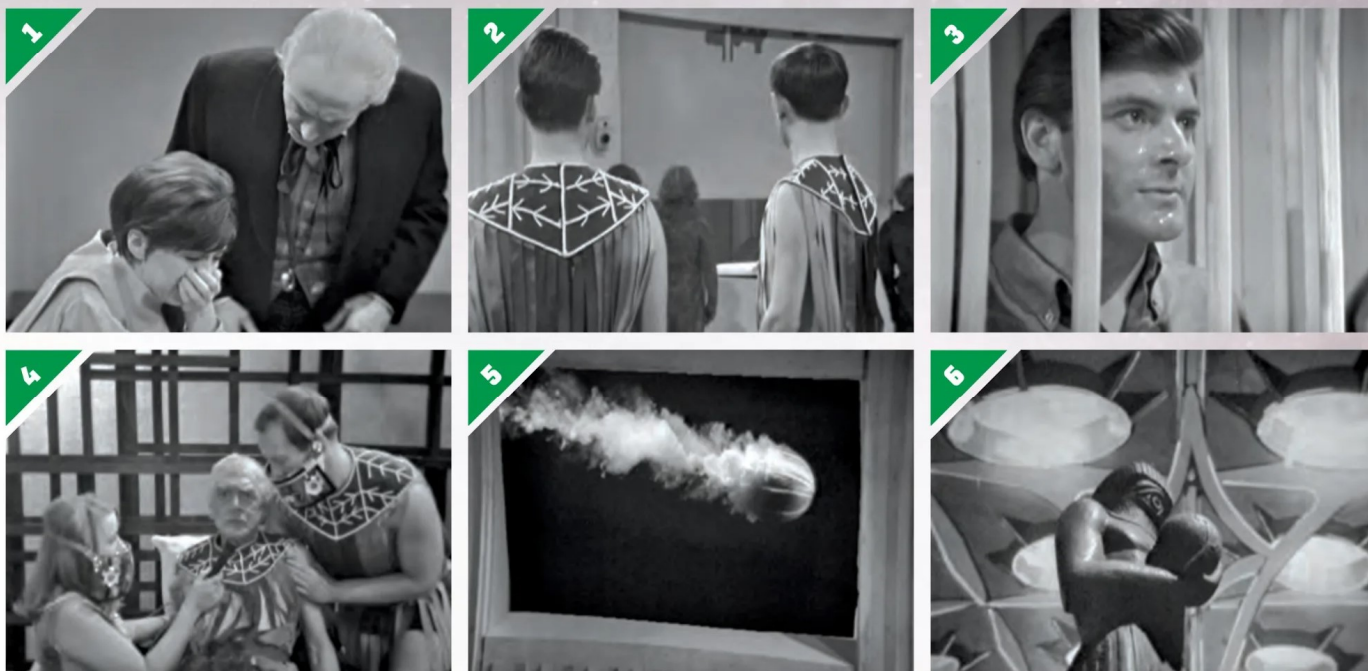
They are captured by Monoids and taken to the main deck. The Commander tells the Doctor, Steven and Dodo that the spaceship has just left Earth, bound for a planet called Refusis Two, as the Earth is about to be destroyed. The Monoids offered them their services in return for being allowed to come on the voyage. They are in the fifty-seventh segment of time, over 10 million years in Earth's future.

The journey to Refusis Two will take seven hundred years. The Commander's daughter Mellium shows Steven and Dodo a statue that has just started construction; it will be completed shortly before they land. [5]

A sick Monoid is brought into the deck on an electric vehicle. [6] Zentos says a strange disease is spreading among the Monoids – and the Commander is infected too! The Doctor fears that these people have no resistance to Dodo's cold. The sick Monoid dies and Zentos orders the Doctor and his friends to be taken into custody.







## THE PLAGUE

**T**he Doctor, Steven and Dodo are locked in a side room. Dodo is distraught but the Doctor reassures her that she is not to blame. [1]

In the main deck, Zentos informs the chief controller, Mayak, that more human 'Guardians' have been taken sick.

The Commander is treated by a Monoid while Mellium and a virologist called Rhos watch.

The Monoids conduct a funeral for the deceased Monoid, ejecting its body into space. [2] Zentos decides the prisoners must be put on trial.

Steven gives evidence. [3] He is accused of coming to the ship to spread the disease intentionally and being an agent working for the inhabitants of Refusis. Steven says that if they let the Doctor help, he could probably find a cure; then he collapses.

The news comes in that a human has died of the disease. The 'jury' finds the

prisoners guilty and Zentos sentences them to execution. But then the Commander calls in from his sickbed. He orders Zentos to release the prisoners and give them every facility for research. [4]

The Doctor sends Dodo to the TARDIS to fetch some equipment and sets about creating a vaccine. The Monoids gather specimens of every species on the ship and, with the assistance of a Monoid, the Doctor creates a vaccine and uses it to treat Steven and the Commander.

Steven's fever breaks and his temperature drops. Dodo rushes onto the deck to tell everyone everything is going to be all right. The Doctor joins her in time to watch the destruction of the Earth. [5]

The Doctor, Steven and Dodo return to the TARDIS. It dematerialises and then reappears in exactly the same place. The Doctor, Steven and Dodo emerge to find the ship deserted. Then Dodo sees the statue – it has been completed, but with the head of a Monoid! [6]



## THE RETURN

The Doctor and Steven infer that seven hundred years have passed since they left and they must be approaching Refusis Two. They check the deck scanner, and see a man working as a servant for a Monoid.

Three Monoids walk in and demand to know who the new arrivals are. The Monoids can now speak via voice boxes and take the Doctor, Steven and Dodo to their leader, Monoid One. [1] One explains that after the Doctor and his friends left, a mutation of the cold infection “sapped the will” of the humans, enabling the Monoids to take over.

The Doctor and his friends are taken to the ‘security kitchen’ where they meet two human slaves, Dassuk and Venussa. [2]

Monoid One discusses their plan with Two and Three. They intend to make Refusis a Monoid world and destroy the humans. To avoid forewarning the

inhabitants of Refusis, they intend to send the Doctor and Dodo there first.

The Doctor, Dodo, a human called Yendom and Monoid Two travel to Refusis in a ‘launcher’. [3] It is a jungle world.

They enter a palatial building. It appears to be deserted. Two smashes a vase and threatens to smash another one. Then they hear the voice of a Refusian, an invisible being. It forces the Monoid to return the vase. [4]

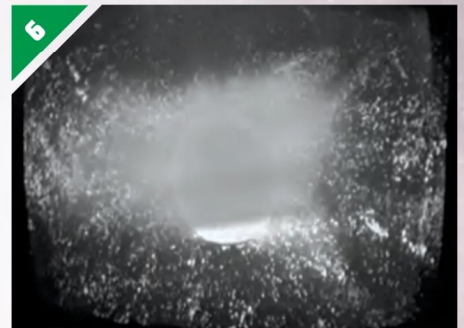
Monoid One tells Three that he has hidden a bomb that they will detonate after leaving. They are overheard by a ‘collaborator’ slave, Maharis, who informs Steven, Dassuk and Venussa. [5]

The Refusian tells the Doctor and Dodo that they built the palatial building to house the humans.

Meanwhile, Monoid Two and Yendom return to the launcher. Yendom tries to prevent Two contacting the Ark and is killed. [6] Two calls the Ark – but is cut off as a Refusian destroys the launcher!







## THE BOMB

**T**he Refusian explains to the Doctor that it destroyed the launcher as it wishes to avoid conflict.

Maharis goes to the kitchen and tells Steven and the others that the Monoids are preparing to leave.

Monoid One sets the bomb to explode in 12 hours' time and the Monoids leave the Ark in three launchers. [1]

The Monoids land on Refusis and discover the remains of the destroyed launcher. Monoid Four is convinced One has made a mistake bringing them there.

The Doctor and Dodo sneak into one of the launchers and contact the Ark. [2] They warn Steven about the bomb, then the Doctor then asks the Refusian to pilot the launcher back to the Ark. He emerges with Dodo, where they are captured by Monoid Three.

The launcher takes off and lands back on the Ark. Steven looks inside – it

appears to be empty, but then he hears the Refusian laughing. [3]

The Doctor and Dodo listen with interest as Four tells One that he intends to return to the Ark. One points out that as the bomb is inside the statue, Four will have to find some way of disposing of the statue. [4]

Dassuk and Maharis and two other humans set off to Refusis in the launcher.

On Refusis, the Monoids fight among themselves. [5] The launcher lands nearby and Maharis is killed by One, his former master. Dassuk and the two other humans rescue the Doctor and Dodo. They return to the launcher and tell Steven the bomb is hidden in the statue.

The Refusian that travelled to the Ark offers to help. It lifts the statue and fires it out of the launching bay, so it explodes in space. [6]

The Doctor, Steven and Dodo depart in the TARDIS. The TARDIS materialises – and suddenly the Doctor fades away!





'THE NIGHT BEFORE THE SHOOT, MONICA WAS KEPT IN A VAN OUTSIDE DIRECTOR MICHAEL IMISON'S FLAT.'



# Pre-production

**I**t was *Doctor Who*'s producer John Wiles who came up with the idea of setting an adventure on a spaceship as large as South London – a scale so large that cars or bicycles would be needed to travel around it. Coupling this with the science-fiction image of forests floating in the air, he developed the concept of a massive space ark, which he discussed with story editor Donald Tosh soon after his arrival on the series in May 1965; Tosh was less convinced by the idea which he felt might be too ambitious and more akin to the literary science-fiction of Arthur C Clarke. Tosh contacted scriptwriter Paul Erickson, with whom he recalled working on the BBC twice-weekly drama *Compact* (although Erickson never got to write for the series). Between them they developed a storyline, on the strength of which Erickson was commissioned by Tosh on Thursday 27 May for a four-part story, with a target delivery date of Wednesday 1 September for episodes one and two, and Monday 1 November for episodes three and four.

## Paul Erickson

**E**rickson was born in Cardiff in November 1920, but had grown up in San Diego, California. Returning to the UK at the age of 18, he served in the RAF before becoming an actor featuring in films from the early 1940s. After a spell as an administrator with a dance company in the early 1950s, Erickson turned to writing with stage plays such as *Jailbreak* and *Shadow of a Man*, while his cinema credits

included the films *3 Steps to the Gallows* (in which he also appeared), *The Gilded Cage*, *Find the Lady*, *Kill Her Gently*, *Night of the Prowler* and *The Marked One* and the television film series *The New Adventures of Martin Kane*. By the early 1960s, he was also writing scripts for various ATV series such as *The Saint* and the soaps *Emergency Ward 10* and *Crossroads* as well as other shows like Granada's *It's Dark Outside* and Rediffusion's *No Hiding Place*. In 1965, he adapted William Tenn's science-fiction story *Time in Advance* as an episode of the BBC anthology *Out of the Unknown*.

On Friday 4 June, Erickson was informed that due to the restructuring of *Doctor Who*'s third recording block around a 12-part Dalek story, his serial would now come later in the run, but would retain the same production dates. Wednesday 9 June saw Erickson's agents asking for clarification of the terms under which the scripts were being written, stipulating that

**Below:**  
Dodo Chaplet  
meets her  
first monster.





### Connections: That's the way to the zoo

► Dodo thinks the TARDIS has landed at Whipsnade

Zoo, a zoo located in Bedfordshire that opened in 1931.



Erickson would not work on further episodes unless those already submitted had been accepted.

The draft scripts of the first two episodes for the serial (delivered on Wednesday 18 August and Wednesday 1 September respectively), given the umbrella title of

*The Ark*, were excessively complex and needed rewriting by Tosh, who discussed them with Erickson and Wiles on Tuesday 7 September, requesting that the writer made several revisions, which he performed in short order by the following day. One of the main changes was the removal of the character of Katarina, a Trojan handmaiden who was to join the Doctor as a travelling companion at the end of *The Myth Makers* [1965 – see Volume 6] and feature in the subsequent 12-part Dalek story; Tosh quickly realised that Katarina did not work well in a futuristic setting, and as such the decision was taken to kill her off in the Dalek narrative and effectively replace her with a new character to be introduced in another story.

In the meantime, the script for episode three was delivered on Thursday 30 September and episode four on Monday 1 November. Revised versions of all four scripts were then delivered by Thursday 18 November.

By late 1965, Wiles was very unhappy with his position as a deskbound producer, seeing himself far more as an active and creative writer or director. In addition to coping with the production of the epic *The Daleks' Master Plan* [1965/6 – see Volume 6] he had also experienced problems working with the show's star, William Hartnell. Upset by the departure of the original production team, Hartnell had, in Wiles' eyes, become increasingly temperamental

during the autumn. He had a habit of superseding Wiles' authority by making direct approaches to head of serials, Gerald Savory, who gave his support to Hartnell. Wiles was aware that audience research indicated a high proportion of viewers were adults. As a result he was keen to offer more challenging storylines and different ideas, some of which Hartnell had disagreed with. Because of the pressure, Wiles decided that he no longer wished to work on the series and resigned from the BBC to go freelance in early January 1966. Tosh soon followed him, handing over to Gerry Davis during *The Massacre of St Bartholomew's Eve* [1966 – see page 6]. During his last weeks at the BBC, Tosh formally accepted Erickson's scripts on Tuesday 4 January 1966.

### Lesley Scott

**O**n Thursday 20 January, Erickson's agent asked the BBC to amend the writer credit from being solely Erickson to a co-credit between Erickson and his then-wife Lesley Scott, although most documentation does not bear her name. The script copyright, established in 1966, attributes the scripts solely to Erickson and in interviews later in his life, Erickson refused to comment any further on the "personal arrangement" which had led to this co-credit.

### Right:

Dodo plays at the Crusades.





**Above:**

The Monoids have their beady eye on you.

The director of the serial was Michael Imison, an Oxford University graduate who had been president of the Edinburgh Festival Fringe Society and had joined the BBC on an administrative training course, before moving to the drama department in 1961 where he undertook various adaptations for series such as *Storyboard*. There he worked in a story editorial capacity on programmes such as *Compact* before deciding to take the BBC's internal directors' course, while also directing on stage. Becoming a staff director he worked on a series of poetry programmes, *Compact* from May 1963 to January 1964, the BBC2 Glasgow serial *Mary Barton*, editions of the BBC1 Birmingham series *Swizzlewick*, and then directed an adaption of *Buddenbrooks* for BBC2 in the autumn of 1965. However, one of the main performers in *Buddenbrooks* was Annette Carell, the wife of Gerald Savory who, in October 1965, became head of drama serials and Imison's new boss. Imison later recalled that Carell had not liked his approach to *Buddenbrooks* and as a result he believed he was taken off the BBC2 classic serials which he enjoyed. As such, he was initially unimpressed by his assignment to *Doctor Who*, although he was happy to renew his acquaintance with John

Wiles whom he had known from their time as story editors.

Following a short holiday, Imison joined the *Doctor Who* team for pre-production around Monday 6 December 1965. As it turned out, *The Ark* was to be challenging and very expensive, meaning that savings had to be made on the subsequent serial, *The Celestial Toymaker* [1966 – see page 66]. Imison was determined to make the story impressive and came up with very complex camera scripts and storyboarded sequences, although he had been unimpressed by the scripts he had been given and worked closely with Paul Erickson on revisions (although never met Lesley Scott who received the co-credit). Imison would later claim to have renamed and redeveloped the reptile servant race in the scripts as Monoids, seeing the idea of one-eyed creatures as having great merchandising potential.

The designer for *The Ark* was Barry Newbery, who had recently worked on episodes of *The Daleks' Master Plan*. Sonia Markham continued as the make-up supervisor (her post on most serials since *The Reign of Terror* [1964 – see Volume 3]), while costume design remained the responsibility of Daphne Dare. ■



# Production

**D**ocumentation for the opening episode of *The Ark*, *The Steel Sky*, indicates that a recorded insert was taped on Monday 24 January 1966 (at which time *The Massacre of St Bartholomew's Eve* was in rehearsals for its second episode) – although it is likely that this was actually a special photocall for the miniaturised prisoner Guardian played by extra David Greneau, who also appeared in studio for the first episode, but unlike the other male Guardians was not hired for the next instalment.

Pre-filming for *The Ark* took place at the BBC Television Film Studios in Ealing from Monday 31 January to Thursday 3 February. This work, made on 35mm film, was generally silent in nature with the soundtrack overlaid during dubbing. Innes Lloyd trailed John Wiles during filming, ready to take over as producer on *The Celestial Toymaker*.

The first day of filming included scenes for the final episode, *The Bomb*, with Maharis (Terence Woodfield) and Dassuk (Brian Wright) landing on Refusis II in the launcher to become caught up in the battle with the Monoids. Wright was an old friend of Michael Imison from Oxford University, by whom he had been directed on *Compact* and the BBC2 dramatisation of *Liza of Lambeth*. The Refusis scenes were filmed on the first three days for the third and fourth episodes, with both this set and the Ark jungle incorporating foliage supplied by a firm called Greenery, based in Hampton. This was draped with strands of fibreglass to give it an alien appearance, and stock Jablite rocks were also used on

the planet's surface. Daphne Dare designed all the Ark costumes in pastel shades with blue and white garments for the men (later in studio, the women wore pink and white outfits while the Commander was dressed in red).

The Launcher prop, which was 10 feet in diameter, only had half a hull, which included the 'automatic' door that folded out to reveal the exit. Inside was a seating area, which could be used for camera shots angled through the missing half of the hull.

Eight Monoid costumes were made in all by freelance effects team Jack and John Lovell, based on a design by Dare with suggestions from Michael Imison. They were one-piece affairs, each fastened up the back by a zip, and with the head connected to the padded chest. The back of the mask covered the top of the zip fastener. The costumes were topped off by yak-hair wigs of various different colours. In four of the

## Right:

Dodo realises she's not at Whipsnade.



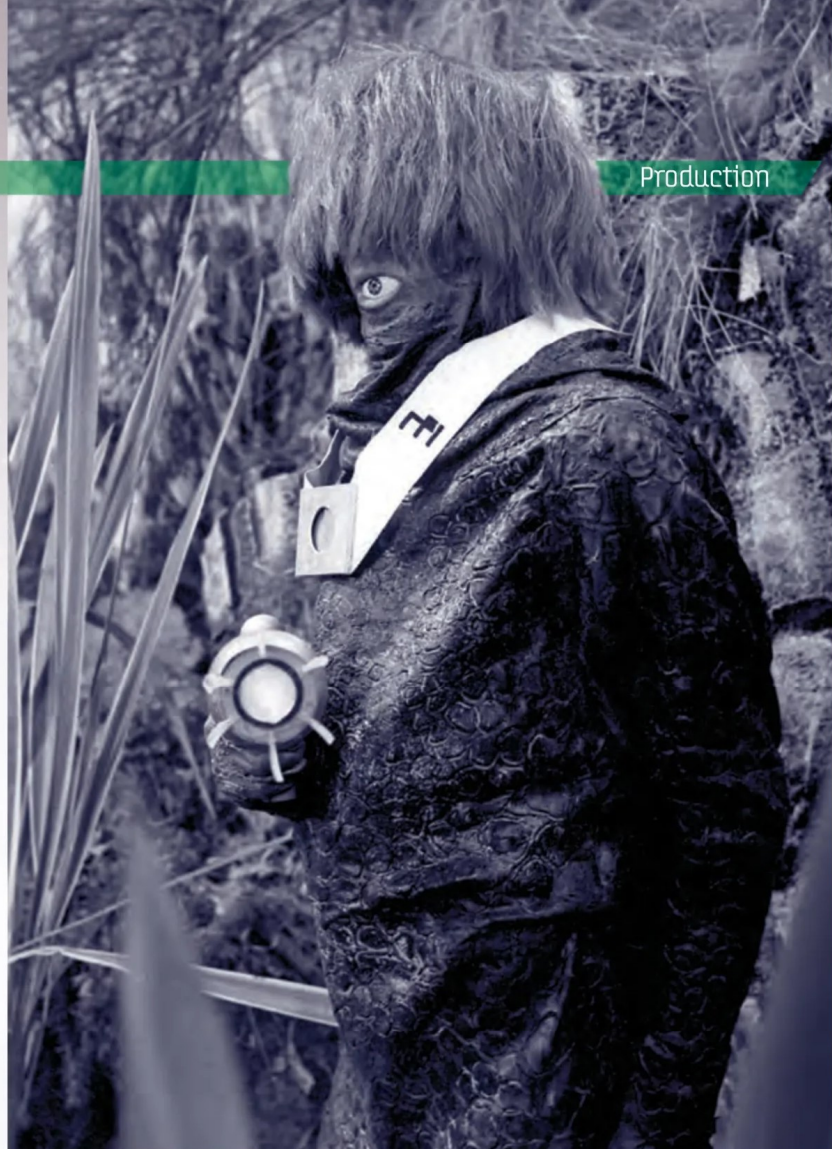


costumes, a peg inside the skin allowed the actor to move the ping-pong ball eye about with his tongue. The actors inside the costumes did not provide the dialogue, which was performed during the studio recordings by voice artists.

## Filming the battle

**M**ost of the filming was devoted to the battle scenes for *The Bomb*. The three principal Monoids (One, Three and Four) were played by Frank George, John Caesar and Edmund Coulter with four extras (Eric Blackburn, Chris Webb, Raymond Byrom and Bernard Barnsley) so that a grand total of seven Monoids could appear in these sequences. For the later episodes, the Monoids wore collars carrying their hand-activated voiceboxes, which helped to conceal the joins around the necks of the costumes, and on which were placed each Monoid's number in 'magnetic' style lettering. Each collar was fitted with a small sliding device which, when operated by the artist, would reveal a black dot to show which Monoid was talking. To suggest that there were even more of the reptiles, the numbers on the voice collars were changed between shots to higher numbers. By clever editing, the same Monoids could also appear to be on both sides of the conflict, swelling their ranks still further. Of these artists, John Caesar had been credited with a previous *Doctor Who* role, a man in the marketplace in *The Romans: All Roads Lead to Rome* [1965 – see Volume 4].

The Monoids' heat guns were working props, which emitted a puff of white powder when fired. The impact was shown by shining a harsh white spotlight on whoever was hit. For shots of launchers arriving or leaving Refusis, a miniature launcher appeared on a model hillock very



close to the camera, with the Refusian jungle set in the background.

Filming for *The Return* included all the close-ups of the Monoid heat prods being fired. Shooting was also done inside the launcher, including the scene of the invisible Refusian investigating the craft and Monoid Two's later demise inside it (requiring Ralph Carrigan at Ealing). The effect of the invisible Refusian was achieved by moving jungle foliage on wires, and the controls inside Launcher 14 were operated 'by themselves' with help from hidden stagehands. A wire was also placed under a section of the seat in the launcher to pull the cushion down as the Refusian 'sat' in it. Another brief film sequence was the Refusian replacing some flowers in a vase, achieved by pulling Japanese plastic flowers from the vase on a wire and running the film backwards.

**Above:**  
When Monoids  
go bad...



### Connections: Fashion crusader

► In light of her historical wardrobe choice in this serial, the Doctor asks Dodo if she is playing at "Crusades". The Doctor had visited the era of the Crusades with Ian, Barbara

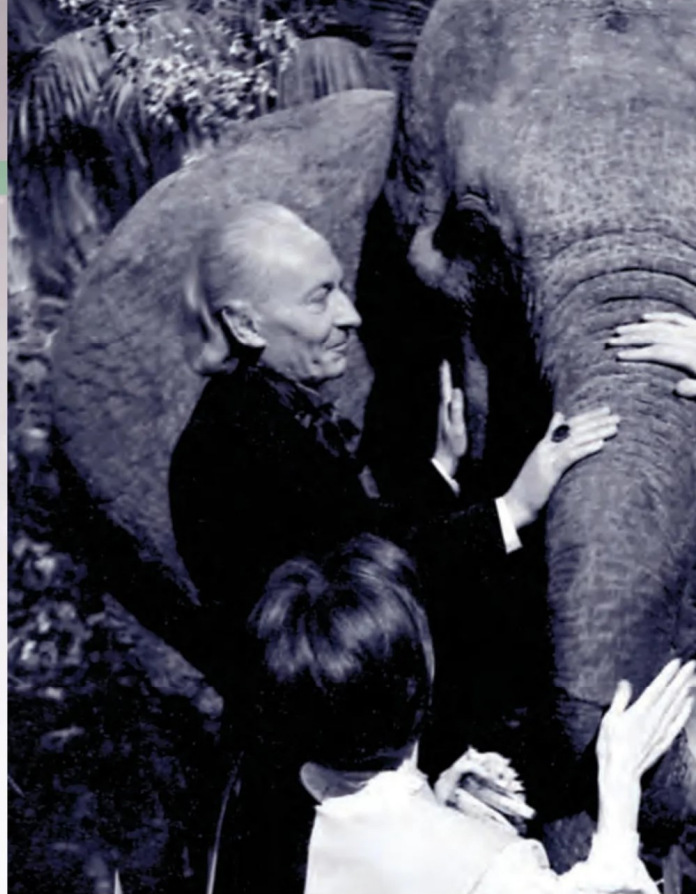
and Vicki in *The Crusade* [1965 - see Volume 5].



William Hartnell, Peter Purves and Jackie Lane were all required to film sequences for *The Steel Sky* and *The Plague* on the afternoon of Thursday 3 February. This was Lane's second engagement on *Doctor Who* since *The Ark* was her first full story; she had previously worked with Michael Imison on *Compact* in 1963 and the director was very involved in her helping to flesh out

her new role in the series. The character of Dodo was introduced in the final episode of *The Massacre of St Bartholomew's Eve* (*Bell of Doom*), which was recorded on Friday 11 February (although Lane had already completed a brief film sequence for this episode on Friday 7 January). Hartnell and Purves were released from rehearsals for *Priest of Death*, the third episode of *The Massacre of St Bartholomew's Eve*, for one day's filming, and Purves found that he very much enjoyed working with Imison. The director did however find Hartnell tricky to deal with, and sensed the tensions which existed between the star and Wiles. The actor was also finding learning lines difficult, and as usual Purves attempted to support his friend and fellow actor as much as possible. Purves also found that Lane was fresh and bright and fun to work with and enjoyed the child-like nature of Dodo's character. Lane quickly found that although Hartnell could be a little irascible at times that he was a nice man to work with and was very welcoming to her, although it was clear that he found the changes in working relationships difficult to deal with.

The scenes requiring the regular cast were set in the Earth-style jungle on board the Ark, also featuring Monoid extra Eric



Blackburn and a variety of animals. The animals required were a monitor lizard (which appeared in the opening shot and which Imison had hoped would be filmed in such a way as to make it appear massive), a snake, a hornbill and a baby Indian elephant called Monica. Born in Sri Lanka around 1954 and brought to Ireland by Chipperfield's Circus in 1956, Monica was apparently touring the UK with Sir Robert Fossett's Circus and Zoo in the north of England, and the night before the shoot had been kept in a van parked outside Imison's flat overnight, since the BBC would not give permission for the driver to park on their premises. The use of Monica - who was directed in studio by animal trainer Mary Chipperfield - was Imison's proudest achievement on the serial, appearing alongside the regular cast to demonstrate that corners were not being cut by the use of stock footage. To conceal deficiencies in recreating a jungle in the studio, dry-ice mist was used to indicate a humid atmosphere, and some sequences were shot through a thin gossamer. The painted backdrop of the set came from stock.





Filming for *The Steel Sky* included the first close-ups of a Monoid in the jungle, the TARDIS materialisation and Dodo's exit into the jungle, Dodo looking up at the tropical bird, and several shots of the Doctor, Steven and Dodo feeding Monica with a banana. Inserts for the second episode, *The Plague*, showed a Monoid collapsing by the TARDIS, a Monoid extracting membrane fluids from Monica and the monitor lizard, the travellers returning to the TARDIS with the Monoid, and their emergence from the ship after its rematerialisation. In these scenes, and for most of the studio recordings, a small electric trolley of the sort used at the BBC to transport timber was used to carry people and objects around the Ark. It was dressed with extra side panels of metal-clad plywood, and was usually driven by a Monoid. Purves found the Monoid costumes to be less than impressive ...

Also on Thursday 3 February, Terence Woodfield (who played Maharis) recorded an appearance for *Junior Points of View* in Presentation Studio A of Television Centre as Celation, the character he played in *The Daleks' Master Plan*. This programme,

compered by Sarah Ward, was transmitted the following afternoon on BBC1.

Computer banks were taken from stock for the serial, and Barry Newbery used angled mirrors to make the row of microcell storage cabinets seem endless. Freelance designer Peter Pegrum made painted cut-outs of miniaturised humans to appear in the cabinets, but these were not seen in the finished programme.

## Model shots

Several pieces of model filming were carried out for the serial around Friday 4 February. The Earth was seen moving across the Ark's monitor screen at the end of *The Steel Sky* as a smoking, slow-moving globe. A similar shot began *The Plague*, at the end of which the final moments of the Earth were shown as the planet started to burn up. This model was a globe hollowed out and filled with dry ice which then streaked out through holes in its surface with help from a wind machine. For *The Steel Sky*, two miniatures of the jungle (using bonsai trees) were made by Newbery to frame two paintings: the steel sky of the title and also the entrance of the control room on the perimeter of the foliage. Both of these were photographed and transferred to slides for use in the episode.

Nearly all the shots of the completed statue in the last three episodes were on film, with the two-foot-tall figurine apparently created by sculptor John Friedlander. All the scenes in which objects left the Ark via the opening launcher bay (such as the Monoid coffin, launchers and the statue) were also pre-filmed as modelwork. The

### Left:

Monica the elephant makes a fine addition to the crew.

## Connections: Shakespearean riff



▶ The Doctor claims that if he were to be cut, he would bleed like anyone else; this echoes a quote from Act 3, Scene 1 of Shakespeare's *The Merchant of Venice*, as Shylock says: "If you prick us, do we not bleed?"





**Above:**  
Make-up  
designer Sonia  
Markham  
attends to  
a Monoid.

model of the statue was lifted ‘invisibly’ by the simple expedient of lifting it from below the camera until its head was above the field of view, and then raising it the rest of the way by its head, achieving the illusion of it floating. This model was also seen to explode in space after having fallen out of the Ark, achieved by a film cut to an explosion. Imison himself kept the model for some years.

The inner pages of the camera script, as used in studio recording sessions, were entitled *Doctor Who and the Ark*; there was no title on the cover. The opening sequence with the Monoid appears to be a late addition, and the creatures were not meant to be fully revealed until some way into the first episode. The camera script noted: ‘A hand lets foliage fall... Not an ordinary hand – one roughly shaped in the Human mould but covered with heavy reptile scales.’ The camera script for *The Plague* suggested that the TARDIS had been brought to the main deck and placed by the statue prior to the travellers’ departure. The Doctor was generally referred to as ‘Doctor Who’ in the stage directions. The prisoner in the first episode was also named Opallo in Mellium’s dialogue, while in the final episode the stage directions named two

other Guardians in the landing party as Enstor and Krakor.

A new timescale was introduced in Erickson’s script. The Ark was set in the fifty-seventh segment of time, 10 million years into the future. Some of the Doctor’s previous adventures had supposedly taken place in the first segment, while time travel had been ignored by humanity since unsuccessful experiments in the twenty-seventh segment. In *The Plague*, the microvirologist Rhos referred to the cure for the common cold being lost in the primal wars of the tenth segment.

## Rehearsals begin

**A**s a cost-saving measure, all the incidental music used on the serial came from stock. Primarily, tracks composed by Tristram Cary for *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] were used. A total of just over nine minutes was cleared for use, primarily for atmosphere or for a specific scene (like the meeting with Monoid One in *The Return*). The remaining special electronic sounds were created by Brian Hodgson at the BBC Radiophonic Workshop who had been assigned to the serial in January 1966; 10 new effects were created, mainly for the launchers.

Rehearsals for the serial took place at the Territorial Army Drill Hall on Bulwer Street, London, from Monday 14 February. Gerry Davis soon learnt that confronting the series’ lead man directly was ineffective, but discovered that he could be mollified by reminiscences, and the two men soon struck up a good working relationship, with the story editor often able to diffuse tensions on set. He also liked working with Peter Purves.

*The Steel Sky* was recorded at Riverside Studio 1 on Friday 18 February from



8.30pm to 10pm. The captions of episode title and writers were shown over the monitor lizard film sequence. The incidental cues for the episode were drawn from pieces composed for *The Mutants* (AKA *The Daleks*) setting the scene in the jungle, as the prisoner stood trial and the arrival of the travellers was reported by a Monoid, and from *The Expedition* as the Monoids discovered the TARDIS and confronted its occupants.

Jackie Lane's accent was already different from the broad northern tones that Dodo had sported in *The Massacre of St Bartholomew's Eve*. This was because after recording Lane's first episode, concern had been expressed about a character that did not speak good 'BBC English'. The scripts had been written with Dodo's original background in mind, and Lane had difficulty in making the dialogue work with a different accent, with Mancunian also being considered; in the scripts, Dodo's dialogue had a northern feel with speeches such as "I come here once before with school" and "one of them flower things". Although the Doctor chided Dodo in the serial about her use of slang, by its conclusion there was little evidence of the girl's working-class origins.



Only two studio sets were needed for the episode: a small section of the jungle set from Ealing with a cave area and the large flight deck of the Ark. This had various entrances, leading directly to some smaller sets such as the Commander's room in *The Plague*. Launching Bay 7 was situated to the right, with the full-sized launcher in place for later recordings, although a painted backdrop showing the launchers behind a large partition remained lowered across its entrance for most of the session. To the right of this were the Jablite feet of the statue on a raised section of set. In the centre of the set was the main control console, which featured small working elements including some coloured slides. When the crew activated a scanner, a bulb was illuminated behind a slide on the console, showing the relevant set. The camera would then cut to a monitor screen relaying an image from that set, conveying the illusion of many miniature televisions on the console.

At the back of the set was a raised section where the Commander, Zentos and a Monoid stenographer sat in the first episode. A curved forced perspective backdrop was used behind the windows on the deck, giving the impression that the Ark was spherical. The main screen on the deck was behind the raised seating area, and inlay was used to insert images from another camera onto the blank panel. These included the Doctor's party in the jungle, the TARDIS in the foliage and a slide of the Earth. Two specially pre-typed sheets of paper were prepared to be taken from the Monoid stenographer's machine (a verdict about the fate of the Guardian and a transcript of the conversation

### Connections: Previously on...

▶ As a point of continuity, the Doctor refers to his various encounters with the Daleks, Emperor Nero in *The Romans* [1965 - see Volume 4] and visit to the Trojan Wars in *The Myth Makers* [1965 - see Volume 6].



**Left:**  
Dorothea  
'Dodo' Chaplet,  
as played by  
Jackie Lane.



between the Doctor and the Commander, during which the TARDIS was referred to as a “black box”). Another specially prepared document was the plan for the huge statue.

The still of the Guardian being miniaturised was inlaid into the transparent doorway of the miniaturising booth on the deck. For the scene in which the Commander succumbed to Dodo’s cold, one of the cameras was defocused to show the Commander’s point of view as he weakened. The closing credits were then rolled over the model film footage of the smoking Earth, which was inlaid to the main screen on the flight deck.

Four recording breaks were scheduled for *The Steel Sky*. The first came after the shot of the Commander taking the typed verdict from the Monoid in the opening command deck scene, allowing the cameras to be moved around this large set. The second came just before the shot of the caption slide showing the steel sky as seen by the Doctor’s party. A scene in which a Monoid, who had been watching the Doctor’s group, turned and walked directly up to the camera, heralded a recording break, whereafter recording continued with a shot of a Monoid walking away from camera on the main deck (the intervening section of blackness was ideal to edit the electronic tape without losing synch). The final break in recording came

after the scene in which the Doctor, Dodo and Steven were surrounded by Monoids in the jungle, allowing William Hartnell, Peter Purves and Jackie Lane to move across to the bridge set for the next scene.

A photocall focusing on the Monoids and the female Guardians had been



held during the recording on Friday 18 and generated various press stories on Saturday 19 February, including Michael Jackson’s *Something awful hunts the Doc* from the *Daily Express* which ran a close-up of ‘a one-eyed, ginger-haired thing’ and quoted Monoid actor Ray Byrom about the discomfort of the hot rubber costume as well as Jan Williams (one of the ‘group of leggy Guardian girls’) who felt that the Monoid “looks a bit like Mick Jagger” of the Rolling Stones.

Appearing as Rhos in *The Plague* was Michael Sheard, a Scots actor who had appeared in a recurring role in the BBC2 sitcom *The Likely Lads*.

Following rehearsals from Monday 21 February, *The Plague* was recorded on Friday 25 February from 8.30pm to 9.45pm. The reprise sequence from the end of *The Steel Sky* was re-enacted, after which the episode title and writer captions were superimposed over the shot of the Earth moving across the main screen.

With all the jungle sequences pre-filmed at Ealing, the only sets needed for recording of *The Plague* were the interlinked main deck, side room, Commander’s room and corridor sets that comprised the control area of the Ark. The side room and Commander’s room

#### Right:

Are the Monoids truly the servants of humanity?

#### Connections: Master guest

Terence Woodfield, playing Maharis, was seen in *Doctor Who* a few weeks earlier, playing Celation in

*The Daleks’ Master Plan* [1965/6 - see Volume 6].





sets had small monitor screens set into their walls, relaying pictures from other sets so that characters could observe events at Steven's trial on the flight deck. For the funeral of the Monoid, a percussion piece, Robert Farnon's *Drumdramatics No. 11* Section 2, was used from the 1964 Chappell library disc C809. As with the rest of the serial, the remaining electronic music was stock material by Tristram Cary, drawing upon a cue from *The Mutants* (AKA *The Daleks*): *The Expedition* for much of the action (such as Steven being taken ill) as well as pieces from that serial's first episode, *The Dead Planet* (to back the episode title), *The Ordeal* (for news of his recovery) and *The Rescue* (for Earth's demise).

## Roy Skelton

**F**ive recording breaks were planned for *The Plague*. The first allowed Purves to move from the cell room to the main flight deck, and the second came after Steven's collapse to allow him to return to the cell. A third came after the Doctor left to administer the antidote to the Commander, meaning that Hartnell could move to the side room set occupied by the Commander. A fourth came just

before the Earth's demise, allowing the inlay shot for the model footage on the main screen to be lined up, and the final break came just before the travellers' entrance to the redressed and deserted bridge some 700 years later. During camera rehearsals for the episode, John Wiles had commented to Jackie Lane that he had not been convinced that Dodo was upset by the death of the Monoid, with the actress explaining that it had been difficult to be concerned about "a heap of wrinkled rubber".

Joining the cast for *The Return* – which rehearsed at Bulwer Street from Monday 28 February – was an actor and voice artist who would go on to have a long association with *Doctor Who*: Roy Skelton. Born in Nottingham, Skelton had begun building up a repertoire of funny voices while working at the Bristol Old Vic. He found himself working on the voices for the *Toytown* adventures presented in BBC's *Children's Television* alongside Peter Hawkins; Hawkins, who had provided the Dalek voices since 1963, had mentioned Skelton to the *Doctor Who* production team. The Monoid voices, delivered live into the studio, were electronically modulated in accordance with their synthetic production by the 'voice boxes' on the Monoid collars. Roy Skelton voiced Monoid One, while John Halstead voiced Monoids Two and Three. As the voice of the invisible Refusian, Richard Beale's tones were given a booming nature to indicate his power and size; Beale had played a recurring role on *Compact* where he had been directed by Imison. Imison cast Eileen Helsby, the sister of his assistant Thelma Helsby, as Venussa, while Terence Bayler – who played Yendom – was a New Zealand-born actor whom Imison had previously directed in *Compact*. During rehearsals, Jackie Lane would be released on Thursday

**Left:**  
In the kingdom of the blind, the one-eyed Monoid is king.







**Above:**  
Monica just  
wants to  
make friends.

3 March to film a single sequence for the next serial, *The Celestial Toymaker*.

*The Return* was recorded at Riverside on Friday 4 March from 8.30pm to 10pm. The retracked music included material from *The Expedition* in the reprise and the meeting with Monoid One; *The Ordeal* as Steven attempted to overpower Monoid Two; and cues from *The Dead Planet* to establish the Refusian's home and for Two reporting back to One.

As with *The Plague*, the episode had a newly recorded reprise, this time using clever camera angles reflected in mirrors to achieve an overhead shot of the travellers. The opening captions were shown over the model footage of the statue, showing the Monoid head.

On the main flight deck, the scan screen was now replaced by a backlit grid of white lines against a black background, across which lights could be shone by stagehands. An illuminated slide of the computer banks appeared on a console, and a brief film insert of the storage area was inlaid to the main screen. Monoid One now occupied the Commander's room, and the monitor screen set into its wall replayed the film sequence of a Monoid and the Doctor's group at the TARDIS as seen in *The Plague*.

*The Return* featured the full-size Launcher 14 prop in the studio, situated in a small recreation of the Refusis planet set from Ealing. A slide showed the Refusian's castle-like dwelling from a distance as seen by the Doctor's party. Inside the castle's main hall, the Refusian lifted and moved objects (such as a chair) by means of hidden wires, while the set itself featured gates which Barry Newbery had previously used for El Akir's palace in *The Crusade* [1965 – see Volume 5]. Inlay was used at the end of the episode to show Monoid Two in the launcher relaying his report to the Ark.

## Final episode

**I**n the kitchens, the illusion of empty bowls suddenly filling with food was achieved by cross-fading out a superimposed slide of a white ellipse which had been lined up over a camera shot showing a full bowl. This was used to indicate the instant creation of food after Dassuk dropped a concentrated pill into an empty bowl. Although the Monoids were offered food by the Subject Guardians, the costumes did not have mouths with which they could eat. In one scene, Monoid One took an apple and turned away from the camera, clutching it to his chest under his voicebox, indicating that maybe this was where the reptiles' mouths were situated.

This episode had four recording breaks planned. The first came before the departure of the launcher which meant that Hartnell and Lane could leave the kitchen set and get inside the prop. The second came before Monoid Two's party entered the Refusian castle dwelling, allowing the cast to move across from the exterior Refusian set. The third break came after the scene in which the Refusian revealed himself to the party, while a final



break was planned before the last scene so that the launcher prop could be removed from the Refusis set and replaced by smoking debris.

Following rehearsals from Monday 7 March, recording on *The Ark* concluded with *The Bomb* on Friday 11 March between 8.15pm and 9.45pm. The Tristram Cary cues employed on the episode included material from episodes of *The Mutants* (AKA *The Daleks*) as follows: *The Ambush* (for the episode title and the battle between the Monoids), *The Expedition* (for various scenes including the escape from the kitchen and the explosion of the statue), *The Rescue* (as the slaves loaded the trays) and *The Ordeal* (for the death of Maharis).

Just before recording *The Bomb*, Michael Imison was informed that his contract with the drama series and serials department was not being renewed and believed that this was due to his overruns in studio. Recording on *The Bomb* was heavily out of sequence, starting with the closing scene in the TARDIS and closing credits, after which Purves and Lane changed from the costumes they would wear in *The Celestial Toymaker* back into their outfits for *The Ark*. Standing against a black background on a separate set for the final scene, Hartnell was superimposed on the TARDIS set against a dark wall panel, and this image was faded away to make him seem to vanish in the cliffhanger.

Recording then began again with the start of the episode as far as the first scene in the Refusian dwelling, after which came a recording break and then the other two scenes requiring the same set (the Doctor talking to One and Dassuk's arrival) being recorded. The episode and writer credits were superimposed over a shot of the smoking remains of Launcher 14. After another break, telecine material of the launchers leaving the Ark and Refusis plus the Monoid battle sequence were transferred to tape, and recording resumed with the sequence of Steven and the Guardians escaping from the kitchens. After another break, the scenes on the Ark of the Refusian arriving in the launcher were recorded. With these completed, the launcher prop could be moved to the Refusis set for the rest of the evening. Inlay was used to place an image of the Doctor in the launcher on Refusis on the Ark's main screen (the image was slightly misaligned, resulting in the heads of some of the Guardians vanishing behind it). For the last scene on the flight deck, one monitor showed two slides crossfading: the first showing the TARDIS in the jungle (photographed during recording of *The Steel Sky*), and the second showing the empty jungle.

After the sixth recording break of the evening, the remainder of the episode was taped in story order, with two additional breaks between scenes. ■

## PRODUCTION

**Mon 24 Jan 66** Ealing Film Studios:

Guardian Miniaturisation

Inlay Effect

**Mon 31 Jan 66** Ealing Film Studios:

Int. Launcher/Refusis

[Monoid Battle]

**Tue 1 Feb 66** Ealing Film Studios: Int.

Launcher/Refusis [Monoid Battle/Dead Monoids]

**Wed 2 Feb 66** Ealing Film Studios: Int.

Launcher [Remount]

**Thu 3 Feb 66** Ealing Film Studios: Jungle/

Ext. TARDIS

**circa Fri 4 Feb 66** Ealing Film Studios:

Model Filming

**Fri 18 Feb 66** Riverside Studio 1:

*The Steel Sky*

**Fri 25 Feb 66** Riverside Studio 1:

*The Plague*

**Fri 4 Mar 66** Riverside Studio 1:

*The Return*

**Fri 11 Mar 66** Riverside Studio 1:

*The Bomb*



# Publicity

## Above:

The Doctor and Steven are joined on their adventures by Dodo.

► *Radio Times* previewed the serial with an article entitled *Dr. Who and a Space Ark* (5-11 March, 1966). Because of this title, a variety of BBC documents and fan publications over the years have referred to this serial by the collective title of *The Space Ark*, although the title used on the scripts and during production was simply *The Ark* or versions thereof. A photograph of the regular cast with Monica the elephant was used to illustrate the piece.

► On Thursday 3 March, the BBC1 children's magazine programme *Blue Peter* featured two of the BBC Dalek props in studio; operated by Kevin



## DR. WHO

**1**

THE redoubtable Dr. Who (William Hartnell) and his companions Steven (Peter Purves) and Dodo (Jackie Lane) find themselves in the middle of a jungle. But this is no ordinary earthly jungle, for around them they notice exotic flowers from America, birds from Africa, snakes from Brazil, and elephants from India. The *Tardis* travellers soon discover that they are on a giant spaceship version of the Ark. The time is the remote future, the Earth is doomed and the human population, known as the Guardians, are fleeing to a far distant planet called Refusis.

Manser and John Scott Martin and voiced by Peter Hawkins, this was part of an item in which presenter Valerie Singleton demonstrated how to make a Dalek-themed tea party in a live show from Lime Grove Studio D. The following day, a horoscope for William Hartnell was featured on another BBC1 show for youngsters, *Junior Points of View*.



# Broadcast

- ▶ *The Ark* began transmission with *The Steel Sky* on Saturday 5 March, with the serial retaining the 5.15pm slot established with *The Massacre of St Bartholomew's Eve*.
- ▶ Starting opposite *Doctor Who* for viewers of ATV London and Southern was *Thank Your Lucky Stars*, a successful variety programme. ABC in the north scheduled the sitcom *Just Jimmy* for two weeks and replaced it with Bob Monkhouse presenting silent comedies in *Mad Movies*. Elsewhere, other regions offered US imports such as the adventure series *Lost in Space* (eg Border, Tyne Tees), the cartoon *The Flintstones* (eg Anglia) or the Supermarionation series *Thunderbirds* (eg Scottish).
- ▶ Audience appreciation figures for the serial were reasonable but audience sizes were poor. The declining ratings during *The Massacre of St Bartholomew's Eve* continued and hit *The Steel Sky* which, for the first time since 100,000 BC [1963 – see Volume 1] took *Doctor Who* outside the Top 100 Rated Programmes for the week. However, *The Bomb* was one of the top five children's programmes broadcast in March 1966 with an estimated audience of four million homes.
- ▶ On Wednesday 16 March, the BBC1 youth magazine programme *Whole Scene Going* focused on the movie industry, and one of the pre-filmed

items was a visit to Shepperton Studios to chat to director Gordon Flemyng on the set of the feature film *Daleks Invade Earth 2150 A.D.* (latterly *Daleks – Invasion Earth 2150 A.D.*) which was in production from Monday 31 January to Tuesday 22 March.

- ▶ Critic Bill Norris of *Television Today* covered *Doctor Who* in the edition of Thursday 31 March commenting that he was sorry to have seen the back of the Monoids in *The Bomb*, explaining: 'I had grown quite attached to them and their sealion-like feet'; he also praised Daphne Dare for her futuristic costume designs and Eileen Helsby's performance as Venussa while feeling that although the story had 'plenty of imagination', the resultant episode was 'very jerky' and required a lot of concentration to follow.



**Left:**

Dodo enjoys her adventure in space and time.





**Above:**  
The slaves  
become the  
enslavers.

- Reviewing *The Bomb* in *The Listener* on Thursday 7 April, television critic JC Trewin noted that he liked the comedy element of the episode, notably the Doctor becoming invisible when he sneezed.
- BBC Enterprises marketed the serial as *Dr Who & the Ark*, with paperwork crediting it solely to Paul Erickson.
- *The Ark* was purchased by ABC Australia in September 1966, although cuts had to be made in *The Steel Sky*, *The Return* and *The Bomb* before it could be assigned a 'G' rating. The main problem seemed to be close-ups of the Monoids, and there was also a request to reduce the heat prod battle and the screams of the victims in the final episode. It was

broadcast in December 1966 and the prints returned to the BBC in June 1975. The serial was also shown in Barbados in February 1968, Zambia in May 1968, New Zealand from March 1969 (where close-ups of the Monoids and some of the acts of violence had been removed from all bar *The Plague* in June 1968 to give it a 'G' Rating), Sierra Leone in January 1971 and Singapore in January 1973. By 1974, *Dr Who & the Ark* was listed as no longer available from BBC Enterprises.

- The 405-line videotapes of all four episodes were cleared for wiping on Thursday 17 August 1967, and subsequently erased. By 1977, the BBC Film and Television Archives retained only a 16mm film recording of *The Return* from the serial; this



had apparently been acquired around 1976/7. In 1978, however, it was revealed that BBC Enterprises retained a complete set of 16mm film recordings of the serial.

- From 1985, *The Ark* was sold as part of a repackaged set of William Hartnell serials to the United States, where it was also shown as a compilation running at one hour 33 minutes, with the opening shots of the Monoid and the title captions for *The Steel Sky* removed. In some prints, the final scene in the TARDIS, which leads in to *The Celestial Toymaker*, was also removed. Canada purchased and broadcast the serial in the early 1990s.

- The Bomb* was selected as an episode representative of the William Hartnell era of *Doctor Who* and included as one of the 'First Doctor Selected Gems' at the *Doctor Who – The Developing Art*



event at the National Film Theatre on Saturday 29 October 1983.

**Above:**

Spot the odd one out.

- The serial was transmitted on UK Gold in both episodic and compilation form from December 1992.

- This was the only *Doctor Who* story by Paul Erickson, who went on to write for other television series such as *The Inside Man*, *Paul Temple*, *Freewheelers* and *Rogue's Rock*; he died of a stroke in October 1991. Michael Imison subsequently spent some time working as a story editor on the BBC2 science-fiction anthology *Out of the Unknown* later in 1966, and then left the world of television to become a literary agent at CMA, eventually taking over an artists' agency in London from an American company, a career in which Imison found great success.

**Left:**

Dodo is given a lift, Monoid style.

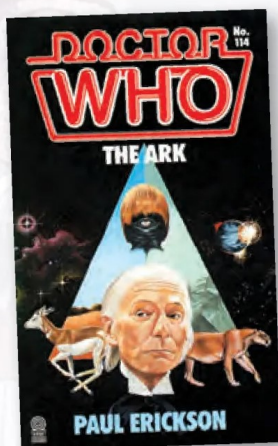
#### ORIGINAL TRANSMISSION

| EPISODE              | DATE                   | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|----------------------|------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>The Steel Sky</b> | Saturday 5 March 1966  | 5.15pm-5.40pm | BBC1    | 24'00"   | 5.5M (102nd)       | 55                 |
| <b>The Plague</b>    | Saturday 12 March 1966 | 5.15pm-5.40pm | BBC1    | 25'00"   | 6.9M (70th)        | 56                 |
| <b>The Return</b>    | Saturday 19 March 1966 | 5.15pm-5.40pm | BBC1    | 24'19"   | 6.2M (85th)        | 51                 |
| <b>The Bomb</b>      | Saturday 26 March 1966 | 5.15pm-5.40pm | BBC1    | 24'37"   | 7.3M (71st)        | 50                 |



# Merchandise

**Far right:**  
Original video  
release.



**Above:**  
David  
McAllister's  
cover for the  
novelisation.

**Right:**  
DVD cover by  
Lee Binding.

**Far right:**  
Eaglemoss'  
figurine of  
a Monoid.

Paul Erickson's novelisation, *Doctor Who – The Ark*, was published in hardback by WH Allen in October 1986 and featured a cover by David McAllister. Erickson took the opportunity to expand many of the concepts from his original storyline, notably as the Doctor ventured into the desert terrain of the Ark. The paperback, published by Target, was book number 114 and was issued in March 1987. A new edition published in December 1992 had a cover painted by Alister Pearson.

The soundtrack from the existing prints of *The Ark* was released on CD by BBC Audio in August 2006, narrated by Peter Purves and including a bonus interview with the actor; this was subsequently included – with PDFs of the camera scripts – in *Doctor Who: The TV Episodes: Collection Six* from AudioGO in September 2013.

In October 2017, Fantom Films released *WhoTalk: Adventures in Space*, a CD containing commentaries of some William Hartnell episodes of *Doctor Who*. The web exclusive special edition of this release featured two commentaries for *The Rescue* and *The Ark* with Maureen O'Brien and Roy Spencer.

*The Ark* was released on VHS by BBC Video in October 1998. The serial was released on DVD by 2|entertain in February 2011.

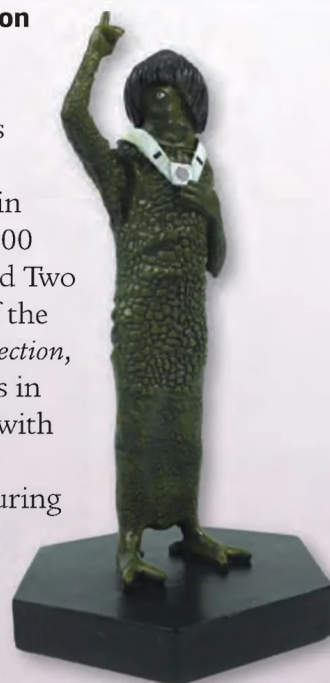
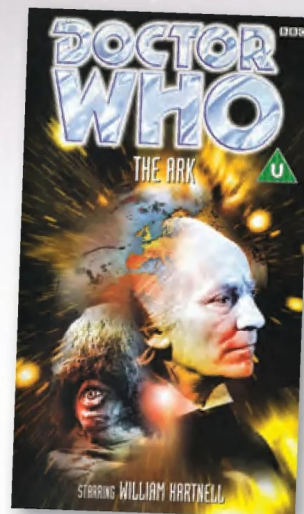


It came with the following extras:

- **Commentary** by Peter Purves, Michael Imison and Toby Hadoke
- **All's Wells That Ends Wells** – a new documentary exploring the influence of HG Wells on *Doctor Who* featuring historian and writer Matthew Sweet, novelist and critic Kim Newman, historian and writer Dominic Sandbrook, research associate Tony Keen and Foundation editor Graham Sleight
- **One Hit Wonder** – what gives a monster staying power? Featuring author Jacqueline Rayner, Dominic Sandbrook, Kim Newman and Matthew Sweet
- **Riverside Story** – Peter Purves returns to Riverside Studios, Hammersmith, home to numerous 1960s *Doctor Who* stories featuring Matthew Sweet and Michael Imison
- **Radio Times listings** in Adobe PDF format
- **Production information**
- **Photo gallery**

Harlequin Miniatures issued metal miniatures of Steven Taylor, Dodo Chaplet and a Monoid in March 1998. In May 2000 metal models of Monoid Two were issued. Issue 84 of the *Doctor Who Figurine Collection*, published by Eaglemoss in November 2016, came with a Monoid figurine.

In 2011 T-shirts featuring Dodo and Monoids were available. ■





# Cast and credits

## CAST

**William Hartnell** ..... Dr. Who  
**Peter Purves** ..... Steven  
**Jackie Lane** ..... Dodo

with

**Eric Elliott** ..... Commander [1-2]  
**Inigo Jackson** ..... Zentos [1-2]  
**Roy Spencer** ..... Manyak [1-2]  
**Kate Newman** ..... Mellium [1-2]  
**Michael Sheard** ..... Rhos [2]  
**Ian Frost** ..... Baccu [2]  
**Stephanie Heesom** ..... 1st Guardian [2]  
**Paul Greenhalgh** ..... 2nd Guardian [2]  
**Terence Woodfield** ..... Maharis [3-4]  
**Ralph Carrigan** ..... Monoid Two [3]  
**Terence Bayler** ..... Yendom [3]  
**Edmund Coulter** ..... Monoid One [3-4]  
**Brian Wright** ..... Dassuk [3-4]  
**Eileen Helsby** ..... Venussa [3-4]  
**Frank George** ..... Monoid Three [3-4]  
**John Caesar** ..... Monoid Four [4]  
**Edmund Coulter** ..... 1st Monoid [1-2]  
**Frank George** ..... 2nd Monoid [1-2]  
**Roy Skelton, John Halstead** ..... Monoid Voices [3-4]  
**Richard Beale** ..... Refusian Voice [3-4]

## UNCREDITED

**Eric Blackburn, Chris Webb, Raymond Byrom, Bernard Barnsley** ..... Monoids [Slaves]  
**David Greneau** ..... Male Guardian [Miniaturised]  
**Bill Hunter, George Gibbs, Roy Douglas, Trevor Griffiths, Mark Allington, Ron Gregory, Tony Kemp** ..... Male Guardians  
**Judith Webb, Jackie Salt, Jackie Duval, Sheila McGrath, Jan Williams, Terry Cashfield, Diane Chapman, Iris Fry** ..... Female Guardians  
**Hazel Graham, Jacqueline Lewis, Philips Harris, Paul Johnson** ..... Child Guardians

**Eric Blackburn, Chris Webb, Raymond Byrom, Bernard Barnsley, Denis Marlow, Bill Richards** ..... Monoids [6. 9. 21. 33. 45. 63. 77]  
**John Moyce, Paul Linley, Royston Farrell, Victor Hunt, Alan Norburn, Michael Osborn** ..... Male Guardians [Slaves]  
**Sara Negus, Andrea Beddows, Rosemary Chalmers, Gloria Williams, Rosemary Lord, Deryn Fisher** ..... Female Guardians [Slaves]

## CREDITS

Written by Paul Erickson & Lesley Scott  
 Title music by Ron Grainer  
 and the BBC Radiophonic Workshop  
 Incidental music by Tristram Cary  
 Film Cameraman: Tony Leggo<sup>1</sup>  
 Film Editor: Noel Chanan<sup>1</sup>  
 Costumes designed by Daphne Dare<sup>1</sup>  
 Make-up by Sonia Markham<sup>1</sup>  
 Lighting: Howard King<sup>1</sup>  
 Sound: Ray Angel<sup>1</sup>  
 Story Editor: Gerry Davis  
 Designer: Barry Newbery  
 Producer: John Wiles  
 Directed by Michael Imison

<sup>1</sup> Credited on *The Bomb* only

### Below:

Behind the scenes shot of the Ark's control deck set.





# Profile

## JOHN WILES

Producer

**E**dward John Wiles was born 20 September 1925 in the diamond-mining town of Kimberley, South Africa. His theatre career began in Cape Town age 14, becoming a stage manager and later writing plays including *Die Ehrenfels* (1948).

Coming to England in 1949, he took day jobs including furniture remover, while painting, sculpting and writing novels and scripts in his spare time.

First novel *The Moon to Play With* (1954) won the John Llewellyn Rhys Prize, followed by *The Try-Out* (1955), *Scene of a Meeting* (1956) and *The Asphalt Playground* (1958).

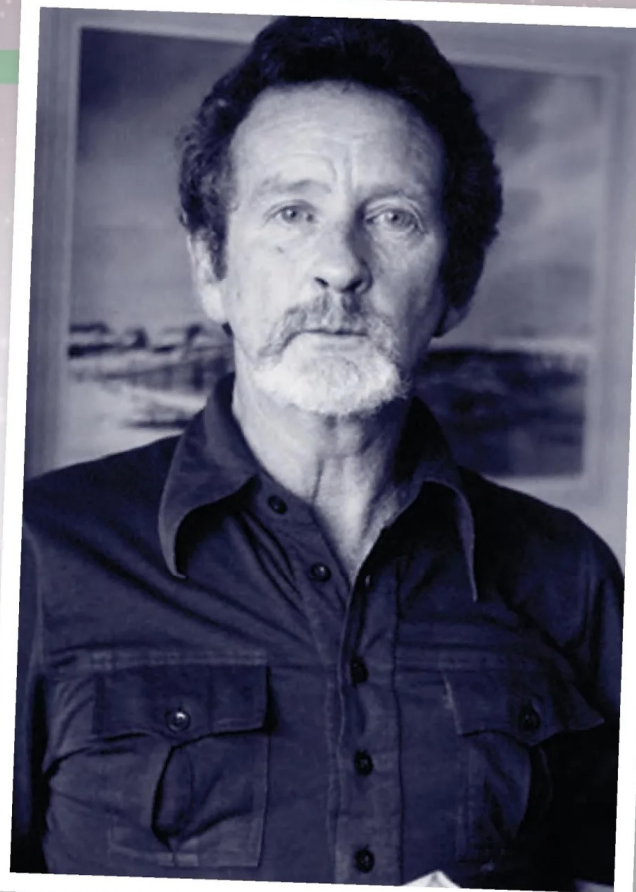
Joining the BBC Script Unit, he co-wrote thriller serial *The Dancing Bear* (1954), contributed to *The Grove Family* (1957) and adapted BBC Wales single dramas *The Peaceful Inn* (1957), *The Queen and the Welshman* (1958) and *The Immortal Evan*

*Harris* (1958), plus wartime drama *On the Edge* (1960).

His play about totalitarianism, *Act of Madness*, was staged at the Q Theatre, Brentford and the Edinburgh Festival in 1955, and later adapted as an ITV *Play of the Week* (shown 7 November 1956). He wrote and directed *Family on Trial* (1957, Guildford), also adapted for ITV (aired 21 April 1959). *Never Had It So Good* was commissioned by the Belgrade, Coventry and staged February 1960. Controversial but popular, it moved to the Theatre Royal, Stratford East, London, while its 1961 Manchester production starred Jackie Lane.

Running theatre workshops in borstals and approved schools, Wiles wrote about these projects in *Leap to Life!* (1957), also inspiring ITV play *Nice Break for the Boys* (broadcast 11 November 1963) and informing his work story-editing BBC Schools' drama series *Your World* (1961) and *Going to Work* (1962).

Wiles scripted for Valentine Dyall TV thriller vehicle *Court of Mystery* (1961) and



### Below:

*The Myth Makers* was John Wiles' debut as *Doctor Who*'s producer.





became story editor for BBC2 thriller serials *The Midnight Men* (1964), *The Sleeper* (1964), *The Massingham Affair* (1964), *Reluctant Bandit* (1965), *A Man Called Harry Brent* (1965), *Contract to Kill* (1965) and *The Mind of the Enemy* (1965).

Switching genres, he script-edited soap *Compact* (1965) before head of serials Donald Wilson promoted him to produce *Doctor Who*. Wiles felt unsure, having instead hoped to direct.

From around May 1965, he trailed Verity Lambert. Speaking to Ian K McLachlan of *TARDIS* in 1980, Wiles recalled the show “seemed tinselly and the ideas didn’t grip me”, and aimed to make it more sophisticated and adult.

His first production *The Myth Makers* [1965 – see Volume 6] was inspired by his school workshop play *The Trojan War* (1958). Wiles later wrote *The Magical Voyage of Ulysses* and *The Golden Masque of Agamemnon*.

He considered *The Daleks’ Master Plan* [1965/6 – see Volume 6] an unwieldy, 12-part imposition. *The Massacre of St Bartholomew’s Eve* [1966 – see page 6], heavily rewritten by script editor Donald Tosh, was Wiles’ preferred four-part length.



A strained Wiles resigned in late 1965, and had left by February 1966 with *The Ark*. Having commissioned *The Celestial Toymaker* [1966 – see page 66], it was then heavily reworked by successors Innes Lloyd and Gerry Davis. Wiles intended it would write out William Hartnell but was overruled by new head of serials, Gerald Savory.

Wiles returned to scripting, storylining soap *The Newcomers* (1966), acting as script consultant on *Dixon of Dock Green* (1967-9) and dramatising entries for anthologies *Boy Meets Girl* (1967/8) and *Thirty-Minute Theatre* (1967); the latter series also presented his original script *Walk in the Dark* (1968). He co-wrote lavish Wagner biopic *The Siegfried Idyll* (1969).

BBC fantasy scripts included language education serial *Slim John* (1968), *Menace: Something Cries Out* (1970), and 1971 *Out of the Unknown* episodes *Taste of Evil* and *The Man in My Head*.

He contributed to ITV’s seventh-century Chinese detective series *Judge Dee* (1969) and to *Dr Finlay’s Casebook* (1970), *Paul Temple* (1971), *The Regiment* (1972), *A Family at War* (1972), *General Hospital* (1972), *Sutherland’s War* (1973), *Warship* (1973/4/7), *Spy Trap* (1973), Sunday serial adaptation *Ballet Shoes* (1975) and *Poldark* (1977).

He wrote historical science drama-docs *Microbes and Men* (1974) and *Horizon: The Lysenko Affair* (1974). His last TV credits came on thriller *Tycoon* (1978) and period adaptation *A Horseman Riding By* (1978).

Latter theatre included *A Lesson in Blood and Roses*, mounted by the RSC in 1973. Wiles stepped in to direct a Dusseldorf production when the director fell ill, the incident forming the basis of final novel *Homelands* (1980). He staged further youth productions *Lords of Creation* (1978, Cockpit, London) and *Bush Men*.

Wiles died from cancer on 5 April 1999 in Merton, Surrey, aged 73. ■

#### Left:

Wiles found *The Daleks’ Master Plan* to be a frustrating experience.

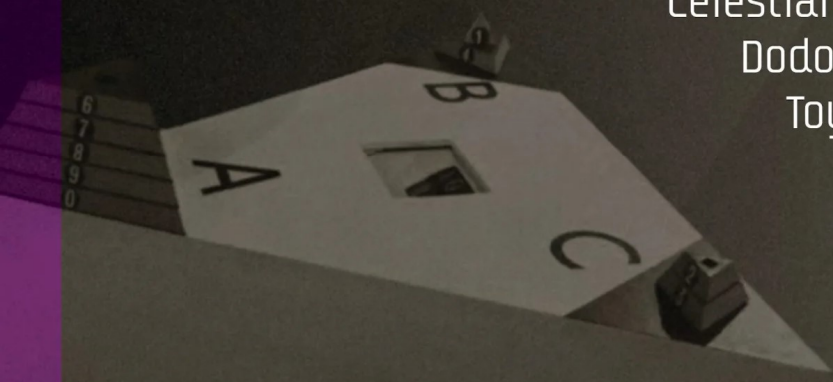




# THE CELESTIAL TOYMAKER

► STORY 24

The TARDIS is trapped in a realm beyond time and space – the Celestial Toyroom. The Doctor plays a deadly game with the Celestial Toymaker, while Steven and Dodo fight to avoid becoming the Toymaker's playthings forever.









# Introduction

**T**he first two series of *Doctor Who*, both produced by Verity Lambert, established the broad variety of stories that the series could tell. As detailed in these volumes, the period following Lambert's departure was a chaotic time. This did, however, give rise to a number of interesting variations from what had been established.

*The Massacre of St Bartholomew's Eve* [see page 6] may have owed a lot to the series' early adventures in history, and yet it had a much greater emphasis on political intrigue than swashbuckling adventure. *The Ark* [see page 36] may have been a little more traditional, but in the aftermath of the sprawling 12-part *The Daleks' Master Plan* [1965/6 – see Volume 6] it told its own kind of epic story with great economy. *The Celestial Toymaker*, however, has to be the most leftfield story that *Doctor Who* had told up to that point.

**Below:**

Has the Doctor met his match in the Celestial Toymaker?



The Doctor, Steven and Dodo found themselves in the realm of the almost godlike Celestial Toymaker, and had to play games for their survival – meeting, among a whole host of bizarre characters, the living embodiment of some playing cards.

Many stories around that time did something a bit different with the series' lead actor. *The Massacre of St Bartholomew's Eve* had Hartnell playing a different role for two episodes. Later that series, *The Savages* [1966 – see Volume 8] had another actor adopt the characteristics of Hartnell's Doctor. In *The Celestial Toymaker*, the Doctor becomes invisible; only his voice – and a hand from time-to-time – was in evidence for the majority of this story.

This was one of those occasions where William Hartnell was on holiday during production. On previous occasions where the regular actors were going to be unavailable, they were either written out completely or included in very brief pre-filmed scenes. The technique they used here, allowed Hartnell's pre-recorded dialogue to make him a bigger part of the story. In some episodes from the twenty-first century, where actors were unavailable because two episodes were recording at the same time, the production team attempted similarly clever ways to make the Doctor's presence felt.

*The Celestial Toymaker*, and its central villain, made quite an impression, and there were plans in the mid-1980s to bring the character back. It may be the result of turbulent times, but the experimental nature of a lot of *Doctor Who* around then resulted, in this instance, in an inspired creation. ■



'THE CELESTIAL TOYMAKER HAS  
TO BE THE MOST LEFTFIELD STORY  
THAT DOCTOR WHO HAD TOLD  
UP TO THAT POINT.'



## THE CELESTIAL TOYROOM

**T**he TARDIS has materialised in a white-walled room. The Doctor (who is intangible as well as invisible) tells Steven to open the doors.

Outside, a man dressed as a Mandarin selects two clown dolls from a giant dolls' house. [1] The dolls grow and come to life.

The Doctor becomes visible and solid again. He realises they are in the world of the Celestial Toymaker.

The Doctor vanishes and the two clowns enter. One, Joey, is mute. The other, Clara, talks in a high-pitched voice. [2] The Toymaker explains that they are here to play games; after each game, if they win, they will find a TARDIS which may or may not be the real one. But if they lose, Steven and Dodo will be condemned to stay forever. [3]

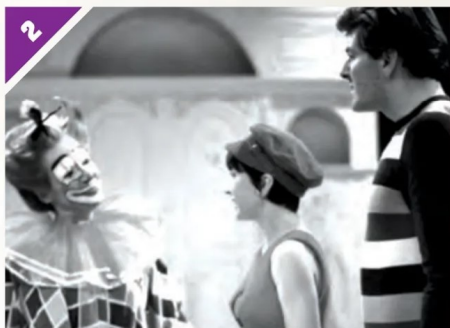
The Doctor has been transported to the Toymaker's office. He challenges

the Doctor to play the 'Trilogic Game'. If the Doctor loses, he will become the Toymaker's perpetual opponent. [4]

Clara and Joey challenge Steven and Dodo to a version of Blind Man's Buff. Each of them must make their way across an obstacle course blindfolded. Joey completes the obstacle course. When it is Steven's turn, Joey moves the obstacles and distracts him by honking a horn. [5]

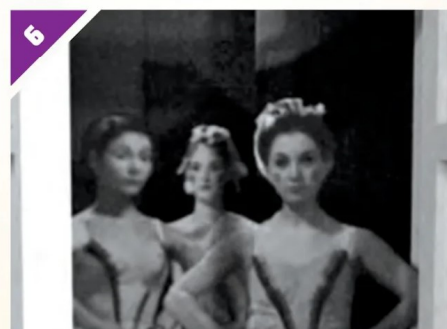
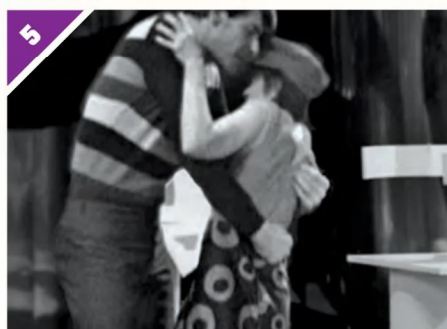
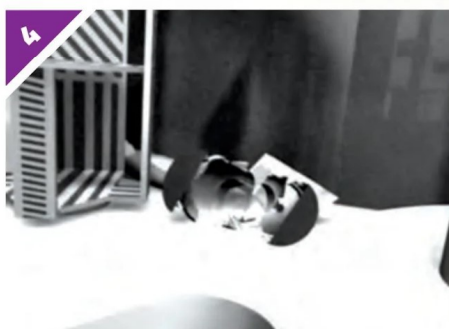
Dodo then discovers that Joey could see through his blindfold. They play the game again, but this time it is deadly serious. Joey falls off a plank. Everything goes dark and a TARDIS appears. [6] Steven opens it, but it is only a cupboard containing a riddle: *"Four legs, no feet, of arms no lack, it carries no burden on its back. Six deadly sisters, seven for choice, call the servants without voice."*

A door opens in the back of the cupboard and Steven and Dodo proceed – leaving behind Joey and Clara, who have turned back into dolls.



The Celestial Toyroom is missing from the BBC archives. Representative images used.





The Hall of Dolls is missing from the BBC archives. Representative images used.

## THE HALL OF DOLLS

**S**teven and Dodo come to another door. They pull it open and then enter a room which contains three very ornate-looking chairs numbered one, two, and three.

The Doctor tries to use the intercom, so the Toymaker makes him mute and invisible as a punishment. The Doctor then takes out some playing cards and selects the King, Queen and Jack of Hearts. [1]

Steven and Dodo are joined by two people who resemble Joey and Clara but who are now the King and Queen of Hearts! [2] Then two more living playing cards arrive; the Joker and the Knave, who is called Cyril.

Steven and Dodo go down a passage and find a second room with chairs four, five, six and seven. Steven infers that six of the chairs are booby-trapped and opens a cupboard to find four life-sized

dolls. [3] A second cupboard containing three more dolls slides shut.

The King and Queen agree to split the dolls. The King puts a doll in chair 7 and it is shaken to bits.

In the first room, Dodo puts a doll in chair 3. It is electrocuted. Steven puts his doll in chair 1, and it is sliced in two. [4]

The King puts the remaining doll in chair 4. It fades away. In the first room, Dodo sits in chair 2. She starts to freeze. Steven pulls her free. [5]

The King and Queen sit in chair 6 together. It collapses in on them.

Steven sits in the remaining chair and another TARDIS cupboard appears. The Toymaker gives the next clue by telephone. *"Hunt the key to fit the door that leads out on the dancing floor, then escape the rhythmic beat, or you'll forever tap your feet."* Steven and Dodo continue down a passage. Behind them, the locked cupboard slides open and three living ballerina dolls emerge! [6]



## THE DANCING FLOOR

**T**he Toymaker selects two characters from a children's book – Sergeant Rugg and Mrs Wiggs.

Steven and Dodo enter into an old-fashioned kitchen where Mrs Wiggs and Sergeant Rugg are waiting for them. [1] Cyril is slumped in a chair. Wiggs says the dancing hall is located behind an old oak door. The door is locked, and Dodo realises the first game is to find the key.

The Toymaker says the Doctor is not playing the Trilogic Game fast enough and advances it to move 813. [2]

Sergeant Rugg volunteers to help find the key, checking the top of a dresser, sending plates crashing. [3] Wiggs attacks him with a broom, so he grabs a pie. Dodo realises the key is in the pie and grabs it, and they escape into the dancing hall, where the ballerina dolls are performing an automated dance. [4] There is another TARDIS cupboard

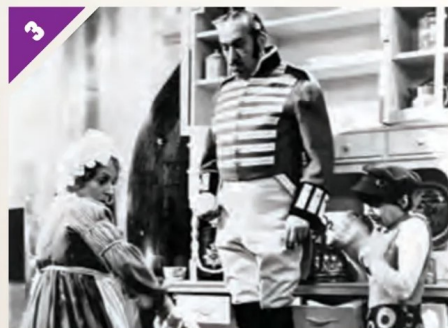
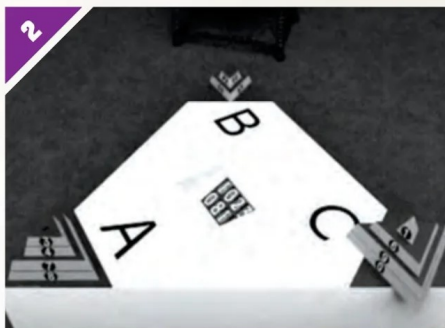
on the far side of the dance floor. When Steven steps onto the floor he is forced to join the dance and grabbed by a ballerina!

Dodo steps onto the floor and is grabbed by another doll. Wiggs is grabbed by the third doll. Rugg steps onto the floor and the dolls change partners. [5] Steven grabs Dodo so they dance together, while one of the dolls grabs Rugg.

Steven and Dodo dance to the cupboard. Behind them on the dance floor, Rugg and Wiggs shrink away to the size of dolls...

The Toymaker selects “the most deadly character of them all”. A fat and jolly schoolboy.

Steven and Dodo find another riddle in the cupboard: “*Lady Luck will show the way, win the game or here you’ll stay.*” A wall falls away to reveal a passage – and Cyril, now dressed as a schoolboy. He gives them some sweets and tells them they won’t find the next game so easy. [6]



The Dancing Floor is missing from the BBC archives. Representative images used.





## THE FINAL TEST

Cyril introduces the next game – TARDIS hopscotch! [1] They have to throw dice to make their way around a course of 14 triangles, jumping from triangle to triangle because the floor is electric.

The Toymaker shows the Doctor he already has chairs for Steven and Dodo in his dolls' house. [2]

Steven, Dodo and Cyril start playing the game. When Dodo lands on the same triangle as Steven, she sends him back to the start. [3]

Feeling the Doctor is certain to lose, the Toymaker restores his voice.

When Steven and Dodo aren't looking, Cyril puts slippery powder on triangle 11. Cyril then reaches triangle 13 but is sent back to triangle nine. Cyril pretends to be hurt and Dodo goes to help him – but it's a trick and Dodo is sent back to the start. Cyril rolls a five and leaps across

to triangle 11. He slips on the powder and is electrocuted, reverting to a charred doll. [4]

Steven and Dodo complete the game and reach the TARDIS – the real one.

The Toymaker makes the Doctor visible. He has one more move to complete the Trilogic Game. The Doctor goes with his friends into the TARDIS but the Toymaker won't let it leave until the Doctor has finished the game. But if he does that, the Toymaker's realm will disappear and so will they! [5]

The Doctor explains to his friends that if the Toymaker loses, his world will vanish, but he will simply build a new one. Steven volunteers to make the final move on the Doctor's behalf. The Doctor has an idea, and instructs the Trilogic Game to go to the final move, impersonating the Toymaker's tone. The TARDIS departs as the Toymaker's world is destroyed. [6]

Dodo suggests they celebrate by trying Cyril's sweets. The Doctor bites into one and winces in pain!





# Pre-production

## Above:

The Doctor is in thrall to the Celestial Toymaker, Clara and Joey.

**B**rian Hayles, the author who came up with the original idea for *The Celestial Toymaker*, was born in Portsmouth in March 1930. After pursuing a career as a sculptor and art lecturer in Canada, he returned to the United Kingdom to work as an art teacher at a private school in Birmingham while writing in his spare time, first for radio from 1951, then making his break on television with plays from 1962 after which he contributed to series such as BBC1's *Swizzlewick*, one of a number of Midlands-based series.

In 1965, Hayles turned to full-time freelance writing. Since the start of that

year he had been submitting storylines to *Doctor Who*'s then-story editor Dennis Spooner, starting with *Dr Who and the Dark Planet*. This six-episode storyline concerned the world of Numir whose star was dying and whose inhabitants were split into two factions: the Light People in their cities who planned to create an artificial sun which would be deadly to the Shadow People who lived beneath the ground. The episodes – *The City of Silence*, *The Shadow People*, *The Doomed Planet*, *The Caves of Night*, *The Sun Bomb* and *Invasion by Darkness* – featured Dr Who, Chesterton, Barbara and Vicki in a battle between the two peoples which involved the capture of a laser.



This outline was returned to Hayles on Friday 26 February 1965 and turned down because of its similarity to a storyline from Malcolm Hulke about a twin Earth hidden on the far side of the sun. Over the next few months he submitted four other ideas to Spooner's successor, Donald Tosh, and producer John Wiles. Wiles was particularly keen for Hayles to write for *Doctor Who*; the pair had worked together on a number of the BBC educational programmes *English by Television* since 1960, and prior to being moved onto *Doctor Who* in spring 1965, Wiles had been setting up the BBC2 serial *Legend of Death* (a piece based on Greek myths such as that of Theseus) in his capacity as story editor with Hayles as the writer. Hayles was also finding success at this time with his creation of *United!*, a BBC1 Midlands twice-weekly drama about a football team made in Birmingham and broadcast from October 1965. Hayles' other TV work had included episodes of *Z Cars* and a run on the ATV soap *Crossroads* in early 1965.

## The Toymaker

One of Hayles' new submissions was *Doctor Who and the Toymaker*, which was very popular with both Wiles and Tosh, who had grown tired of producing the scripts commissioned before their arrival, which they disliked. Familiar with *Doctor Who* from having seen various episodes, Hayles had a liking for science-fiction and was keen to work with Wiles again, and so the two started to develop the idea in terms of a psychological horror play. Tosh and Wiles liked Hayles' idea as it allowed the series to get away from Earth into a fantasy dimension. Tosh suggested that the Toymaker could be referred to as the Celestial Toymaker, and at one point considered that this figure could be

another of the Doctor's own race – akin to the Monk, but thoroughly evil.

The first episode of the new serial, *The Celestial Toymaker*, was commissioned from Hayles on Thursday 29 July with a deadline of Friday 17 September, with options to take up the three further scripts by Friday 1 October; it was provisionally scheduled to be recorded in April 1966. Around this time, the story was also being referred to as *The Trilogic Game*. Hayles delivered the first script on Monday 13 September.

A key element in the storyline which Tosh particularly liked was the appearance of two characters called George and Margaret. This couple had originated in a 1937 stage comedy called *George and Margaret*, a West End success, penned by Gerald Savory, who had taken over from Donald Wilson as the BBC's head of television drama serials in October 1965. Throughout the play, preparations had been made by those on stage at a country dwelling for the arrival of the two eponymous – and apparently insufferable – visitors. However, just as the couple arrived in the doorway – unseen by the audience – the play ended. It was Hayles' idea to finally let the world see George and

**Below:**  
Sgt Rugg and  
Mrs Wiggs toy  
with Dodo.





## Connections: Invisible enemy

► Dodo wonders if the Doctor's sudden invisibility is due to the Refusians. The invisible Refusians were the original population of Refusis II, encountered by the Doctor and his companions during their previous adventure, *The Ark* [1966 – see page 36].



Margaret as characters in *The Celestial Toymaker*. The pair would initially seem to be a jolly uncle and aunt duo for Dodo and Steven to play games against, although as the serial progressed they would become increasingly menacing.

The commission for the remaining scripts was made on Friday 17 September with a deadline of Friday 26 November. The second episodes arrived at the production office on Tuesday

16 November, the third on Tuesday 30, with the final script delivered on Thursday 9 December. In the meantime, on Tuesday 16 November, Tosh commissioned Hayles for two further storylines: *The White Witch* and *The Hands of Aten*.

With the scripts delivered, it was clear that changes needed to be made to ensure that it could be practically realised on the programme's budget; Wiles was also concerned that the tone of the scripts were too dark for a family programme. While Wiles and Tosh very much wanted to put the story into production as Serial Y, Hayles' workload on other series, including *United!* meant that he was not able to carry out the extensive rewrites needed to bring them within budget and the series' technical means; he also confessed to Tosh that he had found the dark nature of some elements of the script unsettling. Consequently, Hayles readily agreed that Tosh could redevelop the story. It was proposed that the on-screen credit for the serial would read: 'Written by Donald Tosh, based on an idea by Brian Hayles' and although the scripts were credited to Hayles, other documentation bears the peculiar description: 'Scriptwriter: Donald

Tosh. Author: Brian Hayles.' Tosh set to work on the scripts as his swansong for *Doctor Who*, although his final official credit as story editor would be on *The Massacre of St Bartholomew's Eve: Priest of Death* [1966 – see page 6].

Tosh's restructuring of *The Celestial Toymaker* came towards the end of 1965. Proposed scenes set inside a maze were abandoned at this stage, and Tosh inserted two new games, one of which was the Trilogic Game for the Doctor to play against the Toymaker – an addition to the storyline with which he was particularly pleased. A similar game was then commercially marketed in Europe as the Tower of Hanoi, created by French mathematician Édouard Lucas in 1883. It was also decided to have the Toymaker himself dressed as a Mandarin – the camera script for opening episode *The Celestial Toyroom*, described the Toymaker as 'a happy looking occidental Mandarin character, he is dressed in a splendid looking bejewelled floor-length coat'.

A key element of the serial's structure was the absence of the Doctor from the middle two episodes. This was the first

**Right:**  
Joker in  
the pack...







attempt by the BBC production office to write William Hartnell out of *Doctor Who*. The actor had been uncomfortable with the new production team, and on Friday 3 December 1965, the *Manchester Evening News* had run a story on how the actor was planning to leave the series. This, added to Hartnell's increasingly fragile health, prompted the idea of switching lead actor. With the Doctor away from his companions and invisible, a new actor could appear in the final episode claiming to be the Doctor, leaving Steven and Dodo confused as to whether this was just another trick of the Toymaker's. Although Hartnell's contract was due to expire during the serial, it was renewed before the producer and story editor could advance their plans any further; on Tuesday 15 February 1966, Hartnell was offered two contracts, one to cover episodes one, two and four of the Toymaker serial (the second episode being sound only) and the other spanning a further 16 episodes. As such, Hartnell was now allowed a fortnight's holiday midway through the recording block, not being required in studio for the second and third episodes of the Toymaker serial.

In early January 1966, John Wiles resigned from the BBC to take up a career as a freelance writer. Donald Tosh followed

him, concerned for his health, and began by taking a deferred honeymoon in France from mid-January. Tosh's replacement, Gerry Davis, had already been trailing since *The Massacre of St Bartholomew's Eve*.

Assigned to replace Wiles by series creator Sydney Newman and Savory was Innes Lloyd.

## Innes Lloyd

**B**orn on Christmas Eve 1925 in Penmaenmawr, after Royal Navy service in the war Innes Lloyd had trained as an actor at the Central School of Speech Training and Dramatic Art from 1947 before going into Rep. In 1953, he joined the BBC as a studio manager with external services and in the coming years he became the head of the corporation's Outside Broadcast staff in London, covering numerous major events including the Wimbledon Lawn Tennis Championships, the Eurovision Song Contest, editions of *Grandstand* and *Sportsview*, travelling quiz shows such as *On the Spot!* and *Television Top of the Form*, and BBC2's *Match of the Day*. In 1965, Lloyd made the move to the drama serials department as a director/producer and was soon working on the BBC1 Birmingham series *The Flying Swan*, after which further directing work covered episodes of the twice-weekly dramas *United!* and *The Newcomers*. He had also become engaged to actress Susan Fox whom he was due to marry in March 1966. He joined the *Doctor Who* team at the request of Sydney Newman and Gerald

Pre-production

**Left:**

The Queen and King of Hearts.

## Connections: The blind leading the blind

► Steven and Dodo play a deadly game of Blind Man's Buff during *The Celestial Toyroom*, a game traditionally played with one player blindfolded as 'It', who must attempt to seek out the other participants by feeling their way around. It is believed the game originated in Ancient Greece over 2,000 years ago.





## THE CELESTIAL TOYMAKER ▶ STORY 24

Savory, intending to do one year with the series during which he hoped to diversify the sorts of stories. He had not seen very much of series and knew little about science-fiction (which made him less than keen to take on the assignment), but his background in OB suggested that the way forward lay in real science and less with historical tales. He immediately formed a good working relationship with Gerry Davis, and while he soon realised that William Hartnell was demanding he also found the lead actor to be quite endearing, wanting the series to be at its best and only too aware of his failing health.

Lloyd trailed Wiles during production of *The Ark* [1966 – see page 36], including its filming at Ealing in early February 1966. From *The Celestial Toymaker*, he took the full producer credit.

The BBC staff director assigned to *The Celestial Toymaker* was Bill Sellars, a Derbyshire-born man in his early forties who after a period in Rep had started working in television in 1958, first as an assistant floor manager and then as a director, working for BBC serials from

**Below:**  
Dodo and  
Steven clown  
around with  
Joey and Clara.



early 1965 on the twice-weekly dramas *Compact*, *199 Park Lane* and *United!*. The designer on the serial was John Wood, who had previously handled *The Web Planet* [1965 – see Volume 4], *The Myth Makers* [1965 – see Volume 6] and certain elements of *The Chase* [1965 – see Volume 5].

Before leaving for a belated honeymoon in France on Monday 17 January, story editor Donald Tosh sent his rewritten scripts for the last two episodes of the serial to Hayles. Tosh commented to Hayles that Wiles would be handling the script from now on. The major change to the third episode was to remove a maze which had been in Hayles' version as this no longer worked now that some over-budget effects had been dropped. In its place, Tosh had added the short puzzle of Steven and Dodo getting through the door and then the 'Hunt the Key' game. Tosh also thanked Hayles for being so good about letting him "massacre" his scripts.





The following day, Wiles informed Tosh that he felt the revised final episode script now read very well, and that Bill Sellars was pleased with it. All of the episodes ran slightly short and would need to be extended the following week. Tosh was paid for the rewrite of *Dr Who and the Celestial Toymaker* on Tuesday 25 January, and Wiles formally approved this on Wednesday 16 February.

Also on Monday 17 January, the storylines of *Doctor Who & The White Witch* and *Doctor Who & The Hands of Aten* were returned to Brian Hayles by Donald Tosh, with an explanation that neither Innes Lloyd nor Gerry Davis felt that they were in line with their new visions for the series and the direction they wanted to take it in.

Part of the incoming Lloyd's great desire for *Doctor Who* was to build up totally believable background characters by hiring some of the very best actors and actresses of the day. He set his sights very high, and

for his first story managed to obtain the services of Michael Gough, a Malayan-born actor well known on both cinema and television screens after a notable career on stage in the 1940s. Among Gough's film work were a great many horror and fantasy features such as Hammer's *Dracula* and Amicus' *Dr Terror's House of Horrors*, plus a guest appearance in an episode of *The Avengers* entitled *The Cybernauts* the previous year. His other television credits included the BBC serials *Dancers in Mourning* and *The Count of Monte Cristo*; he had seen and enjoyed earlier episodes of *Doctor Who*.

## Companion changes

Another of Lloyd's changes for *Doctor Who* concerned the line-up of the companions that he had inherited, seeking characters who were more contemporary. While William Hartnell had been booked on the series through to July, on Thursday 24 February Peter Purves – who played Steven – was offered a contract for only 12 more episodes; the following day it was confirmed that an option for 13 shows beyond this as previously discussed would not be taken up, and so Purves would leave the series at the start of June.

Very shortly before production was due to begin, Gerald Savory revealed that he had changed his mind and was no longer happy with the fact that scripts for a children's fantasy series used his characters. Hayles was busy with his commitments scripting and storylining *United!*, and Bill Sellars had already cast actor/playwright Campbell Singer (whose

Pre-production

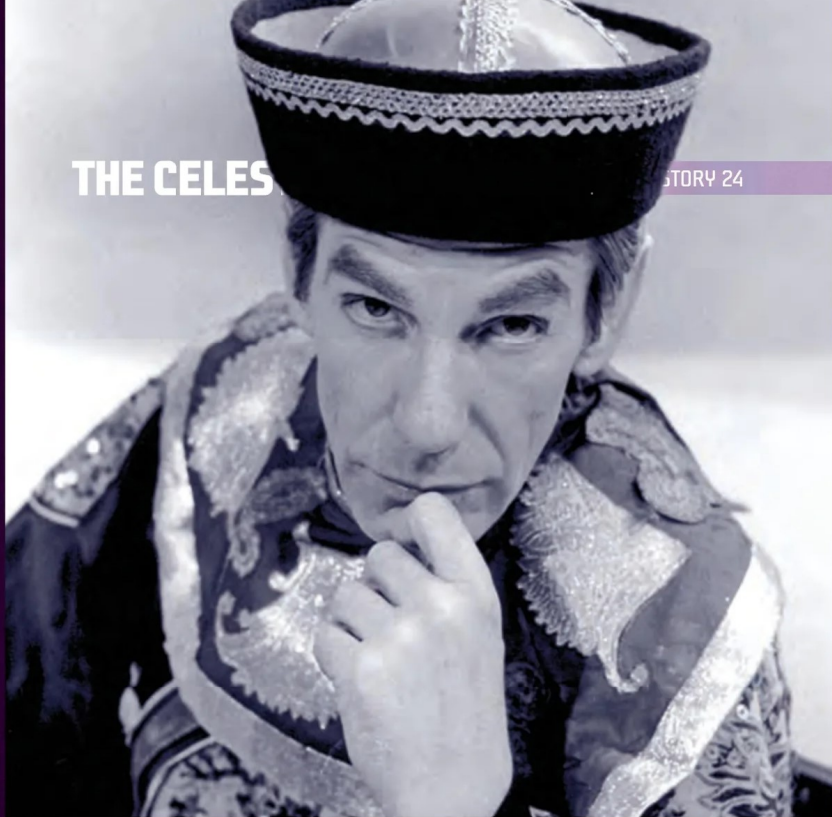
### Connections: Hop-a-long

Another game Steven and Dodo are forced to play is TARDIS hopscotch, a variation of the popular game hopscotch. The earliest references to hopscotch date from the seventeenth century when it was known as scotch-hop or scotch-hopper.



**Left:**  
More games in Mrs Wigg's kitchen.





**Above:**  
The Toymaker  
wants to play.

career in films went back to 1947 and whose TV work included the lead in the BBC series *Private Investigator*) and Canadian-born Carmen Silvera (with whom he had worked on *Compact* on which Silvera had appeared regularly as Camilla Hope) as George and Margaret (indeed the recording script for *The Hall of Dolls* still referred to Joey and Clara, the two clowns, as George and Margaret in the opening scene).

Story editor Gerry Davis was given *carte blanche* by Gerald Savory to rewrite as much of the storyline as was needed to make the format a workable piece for the contracted cast and John Wood's set designs. Retaining the elements of the Doctor, the Toymaker and Tosh's Trilogic Game, Davis discarded the greater amount of the Tosh/Hayles versions and returned to explore the darker side of the nursery. The new versions of *The Celestial Toymaker* scripts were rewritten at the rate of one each day (with Davis writing in the garden of his newly purchased bungalow in Cookham), and generally replaced the George and Margaret pairing with other duos such as the clowns or the nursery characters and also a mischievous schoolboy character.

The rewrites did not go down well with either Donald Tosh or John Wiles. Tosh was horrified to find that the changes had been made by Davis on his return from honeymoon, shortly before he left. Wiles strongly disagreed with the playing down of the battle of wits between the Doctor and the Toymaker, which was now totally secondary to the games played by Dodo and Steven. On Friday 25 February while sending the rewrites of *Dr Who and the Toymaker* to Savory, Wiles complained that Tosh's original scripts had been pieces of great menace, and that money had been wasted on the rewrites that did not do justice to the work of both Hayles and Tosh. Hayles did however later tell Davis that he had been happy with the finished result.

### Dudley Simpson

**I**n two four-hour sessions on Monday 21 and Tuesday 22 February, the incidental music was recorded for the serial by Dudley Simpson, with six musicians playing a clarinet, organ, xylophone and woodblocks, often to produce a clockwork effect. Approximately 16 minutes of incidental tracks were pre-recorded to be played into the studio during recording, or dubbed onto the pre-filmed telecine sequences scheduled to be shot at Ealing. There were several notable compositions using a variety of instruments: an oriental, mechanical and percussive sound, with cymbal backing, for shots of the Trilogic Game operating by itself; the endless waltz of the dancing floor was played on an electronic organ, percussion and flute (also used for the Blind Man's Buff game); and the deeper and moodier cello and woodwind sounds that conjured up a sinister atmosphere for the games. ■





# Production

**T**he *Celestial ToyMaker* was the fifth serial to be recorded in *Doctor Who*'s third recording block, but the seventh to be shown (since *Galaxy 4* [1965 – see Volume 6] and *Mission to the Unknown* [1965 – see Volume 6] had been held over from the second block). Gerry Davis' rewrites had been carried out very much with budgetary matters in mind, and it was designed to be made with a few basic sets and a small core of actors in various roles. The serial had to be made relatively cheaply to offset the expensive production of *The Ark*, which had gone over-budget.

There were two days of pre-filming at the BBC's Ealing studios in early March 1966, for various special effects shots, mostly done on silent 35mm film; work was scheduled generally from 10.30am to 5.30pm each day. On Wednesday 2 March 1966, Carmen Silvera and Campbell Singer were present to shoot inserts playing two sets of characters. Firstly the actress and actor donned the costumes and make-up of a jolly Harlequin and sad Pierrot respectively to film a brief insert of Clara and Joey growing from doll size for the first episode. They then changed into padded costumes for their roles as Mrs Wiggs and Sergeant Rugg, to be seen

**Above:**  
The King  
of Hearts.



## THE CELESTIAL TOYMAKER

STORY 24

dancing off together into the distance and becoming smaller and smaller (indicating their return to doll form).

The majority of the filmed inserts concerned the Trilogic Game seen throughout the four episodes. This game was played on a triangular table top, and involved moving a 10-level pyramid from Point A to Point C via Point B. Only one piece could be moved at a time, no piece could move directly between Points A and C, and a larger piece could not be placed upon a smaller. For the majority of this game, the Doctor would be invisible apart from his ringed right hand, so Albert Ward was hired to double for William Hartnell. The Doctor's hand moving the specified piece against a black background (with Ward dressed in black apart from his hand), was superimposed over an aligned image of the game board. This technique meant that often the piece and the hand seemed ghostly, with the table still discernible through them.

The Trilogic Game was set in the Toymaker's private office, which was built at Ealing. Filming on Wednesday 2 and Thursday 3, Michael Gough donned a very colourful Mandarin's costume to film

**Right:**  
A pair of cards.

**Below:**  
At rest in  
the Celestial  
Toymroom.



several scenes talking to the invisible and intangible Doctor for the four episodes. The other main advantage in shooting much of the Trilogic Game on film was that it allowed the editing needed to make the blue and grey counters move by themselves at a command from the Toymaker in a slightly higher-pitched voice. William Hartnell recorded various lines of dialogue to be dubbed onto the filmed material for *The Celestial Toyroom*, *The Hall of Dolls* and *The Final Test*. Throughout the third episode, *The Dancing Floor*, the Doctor remained mute and so only the double's hand was seen. For the final move – Move 1023 – the telecine insert showed Piece 1 rising up from the board of its own accord on a wire. Throughout all these inserts, the script indicated the relevant moves that had to be made, and exactly how the ten counters should be configured on the board.

The only member of the regular cast required for filming was Jackie Lane as Dodo. She completed a brief insert on the





afternoon of Thursday 3 of herself in a school dress against a black backdrop – the scene at her mother’s funeral viewed in the Toymaker’s Memory Window in the first episode. Another filmed insert on this day was the shot of a conveyor belt of six five-inch fake TARDISes (cut-outs based on a photograph taken during the recording of the first episode of *Marco Polo* [1964 – see Volume 2]) in the first episode which, like other telecine material for *The Celestial Toyroom*, would appear on a television monitor inserted into the chest of a huge toy robot.

## In studio

**R**hearsals for the serial began on Monday 21 March; those for *The Celestial Toyroom*, *The Hall of Dolls* and *The Final Test* took place at the Drill Hall at 58 Bulwer Street, London while Fulham House, 87 Fulham Street in Hammersmith, London was used for *The Dancing Floor*. Michael Gough found that William Hartnell

could be a little difficult to work with during his two episodes alongside him.

All four instalments of *The Celestial Toymaker* were videotaped at Riverside Studio 1 on Friday evenings, starting with *The Celestial Toyroom* on 18 March, following a week of rehearsals. At this time, *Doctor Who* was running just over two weeks in advance of transmission. The first three episodes were all to be graced by the presence on the set of *Radio Times* and BBC photographers who took both colour and black-and-white publicity shots during afternoon rehearsals at 3.30pm. The episodes themselves were recorded in transmission order between 8.30pm and 9.45pm at the end of the day, and despite the surreal nature of the story, director Bill Sellars aimed to schedule as few recording breaks as possible.

Steven and Dodo retained the costumes that they had worn in the closing scene of *The Ark* the previous week. Jackie Lane was particularly delighted with her miniskirt, T-shirt and cap outfit, which she had gone shopping for in Knightsbridge. Peter Purves was less happy with his ringed pullover which he felt made him look fat. Both of the co-stars enjoyed the serial as their characters were well featured and acted independently of the Doctor.

The opening scene of *The Celestial Toyroom* was a re-enactment of the final scene of *The Ark*, over which the episode’s title caption was superimposed before the narrative continued. The TARDIS control room set used in the serial was quite small, since it only appeared briefly.

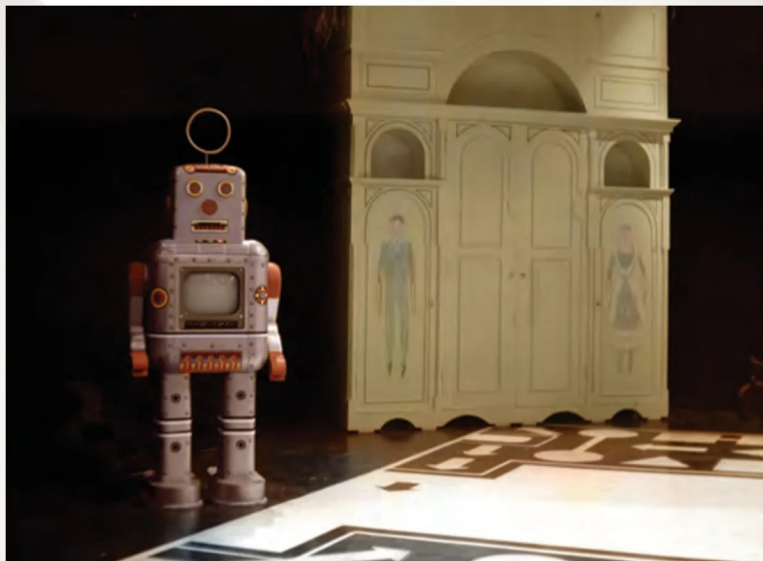
## Production

### Connections: Schoolboy error

▶ Any resemblance between *The Celestial Toymaker*’s Cyril and Frank Richards’ schoolboy character Billy Bunter is entirely coincidental. Frank Richards was the pen name of Charles Hamilton, and the rotund Bunter, a pupil at Greyfriars School first appeared in the weekly story paper *The Magnet* between 1908 and 1940. The character subsequently appeared in numerous other media.







**Above:**  
The Toymaker's  
robotic  
plaything.

The scanner screen was a television monitor placed upon a wheeled trolley, which remained stubbornly blank after the TARDIS landed in the first episode. The walls were generally photographic blow-ups around the central column, with the double doors located in the rear wall. Since the reprise began after the Doctor had become invisible, there was no need to repeat the vision mixing effect of Hartnell vanishing, and in those early scenes the actor delivered his lines off-camera.

Only three sets were required for the opening episode, one of these being the TARDIS control room. The new sets were the Toyroom and the Toymaker's private office. The Celestial Toyroom itself, which really only featured in the opening episode, was a large octagonal room with blank walls onto which inlay could be used for superimposing images, or which could pulse with light when acting as the memory window. The floor had lines marked on it radiating out from the centre, and it was at the intersection of these that the TARDIS had appeared. Apart from the two pale walls, the main structure was a cupboard painted with doll designs, from which the clowns emerged. The rest of the

set was composed of walls and archways covered in reflective blue foils. The opening shot of the room after the reprise scene had a camera mounted on a high tower looking down on the set, over which the writer credit was superimposed.

Two giant toy robots – based on a toy owned by John Wood's son – stood in the set, one of which had a television monitor built into its chest. This could show either filmed inserts, or could appear with the Trilogic Game tally recorder on it. The tally recorder was both a hand-operated prop built into the Trilogic Game table, and also a freestanding indicator mountable on other sets. The top row of numbers remained fixed at 1023. The lower four numerals though were rotating number dials which counted upwards from 0000. The Toymaker's office set was rebuilt from Ealing with a few minor differences; notably the addition of another television monitor mounted high in one wall, on which the Toymaker and Doctor could watch Steven and Dodo playing Blind Man's Buff. Apart from the Trilogic Game table and 'tinfoil' control desk (which moved and contained a sparking mechanism), the office set also incorporated a 20-foot by 14-foot Victorian doll's house based in part on the famous Queen Mary's Dolls' House designed in the early 1920s by Sir Edwin Lutyens.

## First flashbacks

**T**he *Celestial Toyroom* was the first episode of *Doctor Who* to show flashbacks to previous serials. As Steven saw himself in the memory window, the robot's chest monitor showed telecine inserts of him on Kembel from *The Daleks' Master Plan: The Destruction of Time* [1965/6 – see Volume 6] and in Paris from *The Massacre of St Bartholomew's Eve*, apparently *The Sea Beggar*. The script also suggested



that Steven referred to being on the Ark although no clip was planned, and this was eventually dropped before recording – as was a reference to the Monoids in the following week's script.

In the first episode, Carmen Silvera and Campbell Singer appeared as the clowns. While Clara could speak in a high-pitched tone (which the script indicated as rising and falling like an air-raid siren), Joey was mute and communicated by pressing the rondels on his tunic. These then emitted noises such as horns or bells – the script also suggested a raspberry.

The technique of superimposing two camera images was used for scenes when the Toymaker appeared from nowhere to talk to Steven, or to vanish from between Steven and Dodo. Michael Gough stood in front of one camera against a dark backdrop, and this image was then placed over another camera's shot of the companions on the Toyroom set, lining the Toymaker up to appear on a dark area of the dimming set. To make Gough vanish, the input from his camera was faded out, leaving Peter Purves and Jackie Lane to 'react' to this – although the actor had not been present with them at all.

Frank Cresswell's lighting got gradually darker during the progress of Blind Man's



Buff, indicating that what had started out as a brightly lit and seemingly innocent game was becoming something far more menacing. The game consisted of four obstacles: a rope stretched over five pinnacles, a series of stepping stones, a plank held up by two steps, and finally a flexible tube through which the player had to crawl to reach home.

The defeat of Joey and Clara and the duo's reversion to doll form were achieved largely off screen. Joey fell off the plank out of vision, whereupon Clara slumped lifeless over the buzzer panel in the control booth. The camera then followed Steven and Dodo finding the next riddle while Silvera and Singer vacated the set. As Dodo looked back into the room before leaving for the next game, she saw the two clown doll props that had been left in the positions the artistes had been in beforehand.

Three recording breaks were planned on this first evening. The first came after the film of the clown dolls growing, the second was for camera moves after the Toymaker advanced the Trilogic Game to move 152, and the final one was to set in clown dolls in place of Campbell Singer and Carmen Silvera.

#### Above:

The time travellers get in touch with their inner child.

#### Left:

"Escape the rhythmic beat, or you'll forever tap your feet."







**Above:**  
The Toymaker  
instructs his  
playthings.

As with the next two episodes, on the closing credits the Toymaker's riddle appeared just before the cast and crew credits. The Trilogic Game table was seen in the background of this before the fade to black. After the recording of this episode, Hartnell left *Doctor Who* for his two-week break. Problems between Hartnell and the production team had eased a bit since Gerry Davis took a softer line with the actor, and Innes Lloyd had used a combination of toughness and diplomacy to earn respect from the series' star. Peter Purves, on the other hand, found his relationship with Lloyd no better than that with Wiles, since both producers took their work on *Doctor Who* very seriously, while the actor was keen to inject humour into the proceedings.

Following rehearsals from Monday 21 March, *The Hall of Dolls* was recorded on Friday 25 March, using pre-recorded tapes of Hartnell's voice for early scenes with the invisible Doctor, before he is deprived of the power of speech. His absence gave a great boost to both Peter Purves and Jackie

Lane, for although they missed Hartnell's presence in studio, it meant that Steven and Dodo had been written better parts to carry the bulk of the story. Again, a photocall was held in studio during camera rehearsals at 3.30pm.

The reprise at the start of *The Hall of Dolls* was part of a film recording made of the previous week's episode as Steven and Dodo found the riddle, but omitted the pair seeing the two clown dolls. The first obstacle the pair encountered, a door with a complex lock, was a one-wall flat set which was dismantled immediately after the required scene during a recording break. The Toymaker's appearances and disappearances in the first room of chairs during the episode were achieved merely by clever camera angles and Gough's swift movement on and off set.

For the second episode, Carmen Silvera played the bossy Queen of Hearts, and Campbell Singer the dithering King of Hearts. Make-up and wigs were again used to exaggerate their features into the stylised look of playing cards, accompanied



by costumes based on traditional designs. Reg Lever (whose TV credits included the BBC2 Scotland series *Mary Barton*) as the Joker had a jester's costume, and cast as the Knave, Cyril, was rotund, Brazilian-born actor Peter Stephens (whose television appearances included *The Thompson Family*, *Oliver Twist*, *Martin Chuzzlewit*, *An Enemy of the State* and *Hereward the Wake*). The description of Cyril in the script indicated that he was short and fat, 'a "Billy Bunter" of a boy'. It was this off-hand piece of description that would cause problems later on and deviated from a suggestion from Davis that the character could be portrayed more in the manner of the Artful Dodger from Charles Dickens' *Oliver Twist*.

The chairs for the game for the Hearts family were situated in two rooms, which made use of the metallic blue walls and archways seen in the previous week. The new elements were the seven chairs, each of which was a different design. The first room contained chairs one to three, while the second room held the other four. Also in the second room was a row of cupboards with TARDIS-style doors, all

painted white. It was behind the first two of these that four prop playing-card dolls were stored. These were actually larger than Jackie Lane, making the scenes in which Dodo had to help Steven carry them between rooms difficult to perform. The remaining three ballerina dolls behind the third door were played by a trio of hired dancers, who also appeared (and were credited) on the subsequent episode. The artistes had their faces heavily made up with red cheeks, pale skin and exaggerated eyelashes to give them a doll-like appearance, and moved jerkily when they emerged from the TARDIS cupboard at the end of the episode.

### Fake TARDIS

The fourth TARDIS cupboard fascia was constructed so that its door notice panel fell away when examined by Steven and Dodo to show them the tally recorder for the Trilogic Game: now reading 526. This prop was also able to slide out from the wall when Steven and Dodo won the game. The interior of the fake TARDIS was that of a normal telephone box, with the Toymaker's distorted voice delivering the next riddle over the telephone line. The back of the phone box then slid away to reveal a tunnel beyond.

Of the four chairs, number seven was the first to be tested and it vibrated furiously (manipulated just out of camera shot) when the doll became trapped inside it. While the action switched away to the other room, the doll was replaced by a headless counterpart so that when the scene resumed, it appeared the shaking had resulted in the doll's decapitation. Chair three was fitted with a set of flash charges and fireworks that were detonated on cue to blacken the doll and suggest

**Left:**  
Cyril is a very  
naughty boy.





## Connections: The Duke

► Sergeant Rugg claims to have spent six years with "the Iron Duke", Field Marshal Arthur Wellesley (1769-1852), the First Duke of Wellington who triumphed over the forces of Napoleon at Waterloo in 1815; the nickname for the Duke came into use around 1830.



electrocution. Chair one had a blade that sprung out from its back to slice the pre-cut doll prop in half. With chair four, after the doll was placed on its seat a recording break was scheduled and both chair and doll removed. Recording then resumed with a slide caption of chair and doll superimposed over the set, this being slowly faded out to indicate the seat's dematerialisation. Chair two required no special effects,

just the acting of Jackie Lane to convey the fact that Dodo was freezing to death. Chair six was rigged to collapse on the King and Queen of Hearts when they sat in it, the large arms wrapping around them. During the dialogue concerning the next clue, Silvera and Singer vacated the set and two playing cards were placed on the prop as Dodo looked back at the chairs. The closing credits and riddle were then run over a shot of the Trilogic Game which faded to black.

*The Hall of Dolls* had four scheduled breaks in recording. The first was to strike the flat of the area outside the first chair room once Steven and Dodo had passed through it, and the second for camera moves as Steven and Dodo entered the first chair room. The other breaks were for the vanishing chair and to set in the TARDIS door of the cupboard at the end of the episode.

The third episode was rehearsed from Monday 28 March, with Jackie Lane released on the afternoon of Thursday 31 to film material for the next serial, *The Gunfighters*, at Ealing.

The third episode, *The Dancing Floor* entered studio on Friday 1 April. For this episode, a choreographer was called in to

work out steps for the dancing floor of the title. This job went to the Tutte Lemkow, a well-known Norwegian actor and dancer who frequently appeared in films and television. His previous associations with *Doctor Who* had been his performances as Kuiju in the final three instalments of *Marco Polo*, as Ibrahim in *The Crusade* [1965 – see Volume 5] and as the mute Cyclops in the first three episodes of *The Myth Makers*. In addition to the endless waltz in which Steven and Dodo almost became trapped, a jollier piece of music was composed for a longer dance, which the ballerinas performed when the companions entered the hall.

A photocall for the new characters was held prior to recording. As with the previous episode, the reprise was taken from a 35mm film recording showing the last few seconds of *The Hall of Dolls*, after which the episode and writer captions were displayed over the continuing Trilogic Game.

The two principal new sets required for the instalment were Mrs Wiggs' kitchen and the ballroom. Both made use of the blue metallic walls again, with the kitchen

## Right:

Dodo plays Hunt the Thimble in the kitchen.







**Above:**  
A battle of wits.

set cluttered with slightly surreal nursery-type furniture: a table, stove, dresser, shelves and a cuckoo clock from which a bird would spring into Peter Purves' face. By contrast the ballroom was far more spartan, and also very cramped. The dancing floor itself was a triangular platform, with the TARDIS prop (minus light) standing at the point farthest from Steven and Dodo.

### Sergeant Rugg and Mrs Wiggs

A small corridor set was built for the scene at the start of the episode where Steven and Dodo faced the trio of ballerina dolls prior to entering the kitchen, after which a recording break was scheduled before the duo's entry to the kitchen. In here the pair encountered Sergeant Rugg and Mrs Wiggs, with Campbell Singer and Carmen Silvera padded up in pantomime costumes to play their last pair of characters in the serial. Also present in the kitchen set was Peter Stephens as Cyril, now dressed in the white

outfit of a lazy kitchen boy. The script included Steven commenting on how all the Toymaker's creations looked alike to him.

*The Dancing Floor* was the only episode to show the Toymaker giving direct orders to his 'playthings', in this case taking Sergeant Rugg and Mrs Wiggs to task for letting Steven and Dodo find the key. The script particularly indicated the force and menace that the Toymaker should now exert over the cook and soldier, unlike the superior charm with which he spoke to the Doctor and his other 'guests'.

Because of the hectic nature of the dance sequences towards the end of the episode, several lines of dialogue from Peter Purves and Jackie Lane were pre-recorded to allow the artistes to move to the carefully plotted movements from Lemkow. Whenever somebody stepped on the raised platform, Dudley Simpson's clockwork dance waltz started playing into the studio, and the three dancers began to move in a jerky fashion in time to the music. The set was so small that there was barely any room



## THE CELESTIAL TOYMAKER

STORY 24

for Steven and Dodo to enter the fake TARDIS, with Peter Purves having to lift Jackie Lane off her feet. After Mrs Wiggs and Sergeant Rugg lost their attempt to reach the TARDIS first, they were seen to continue dancing together to the music; their movements becoming stiffer and more doll-like.

This time the TARDIS interior was a bare cupboard with a rear wall that fell away to reveal another tunnel. At the end of this, Steven and Dodo encountered Cyril again. Peter Stephens had changed during the dancing floor sequence into a schoolboy outfit, which was clearly based on the Greyfriars garb of Billy Bunter. The final touch to this was as the actor removed the chef's hat he had worn in the kitchen scene, and replaced it with a schoolboy's cap, after which Cyril said he was known to his friends as Billy (a line not in the script). Again the closing credits were shown over a shot of the Trilogic Game board, which was fast approaching its conclusion.

### Hartnell returns

Three recording breaks for camera moves were scheduled in *The Dancing Floor*. These came as Steven and Dodo entered the kitchen, as the TARDIS was illuminated on the dance floor, and as Steven and Dodo entered the fake TARDIS.

Production on the serial ended with *The Final Test* on Friday 8 April following rehearsals from Monday 4. William Hartnell was now back from holiday and appeared in the second half of the instalment. The only other actors required, apart from the regulars, were Gough and Stephens, the latter playing Cyril the schoolboy throughout the episode.

After the telerecording reprise of Steven and Dodo's first encounter with Cyril in his new guise, the episode's title captions



were shown over the Trilogic Game. The main set was the room where TARDIS hopscotch was to be played, and again the triangular motif seen in the Trilogic Game was adopted for 14 small podiums that led towards the waiting TARDIS. Played over these scenes, in the background, was a low humming computer sound effect from stock sources. As a player threw the dice, their score was registered on a rotating indicator pole resembling those outside a barber's shop, placed at the rear of the set. This internally lit prop displayed the score in a circular window, and also gave out instructions such as 'GO TO 7' or 'MISS A TURN' in rectangular boxes – the pole rotating to the relevant position. The two toy robots appeared again, one with a tally recorder placed in its chest, and the other retaining a television monitor. Superimposing camera images allowed the Toymaker to appear before Steven during the game to remind him to obey the rules.





Cyril's demise was achieved largely off screen. Slipping on the powder he had placed on triangle 11, he skidded out of the camera's view whereupon a smoke charge and flash were detonated as he hit the electrified floor. The next camera shot showed the charred schoolboy doll, first seen when picked up by the Toymaker in *The Dancing Floor*, lying burnt on the floor by the podium. The script indicated that the hopscotch triangles should flash after Cyril lost the game, but this did not happen in the finished episode.

The TARDIS set was again constructed for the final episode, and use was made of the ship's loudspeaker system by having Hartnell's voice distorted from

the control room set as he addressed Gough. A recording break allowed many of the lower numbered hopscotch counters to be moved away and replaced by a chair and the Trilogic Game table. The Toymaker's sudden appearance before Steven, who had been addressing him on the robot chest monitor, was achieved by clever camera set ups, avoiding a recording break. Gough stood beside Purves, his image being fed to the robot screen by one camera while a second showed Purves looking at the monitor. Suddenly the image changed to a third camera, showing Gough and Purves together – giving the illusion of his rapid appearance from nowhere.

Thirty-eight inches of silent 35mm stock footage from the BBC's film library showing explosions was used to show the destruction of the Toymaker's world. This was superimposed over Gough's face and then cross-faded to first a picture of a shattered world, and then a slide caption of the galaxy. This caption was then shown on the TARDIS scanner as the action switched to inside the Doctor's own ship. The Doctor commented that the Toymaker had not been destroyed, and how they would encounter each other again.

*The Final Test* had three recording breaks planned. The first, for camera moves, came before Steven and Dodo started to play Cyril's game, the second was to set in the burnt Cyril doll after the schoolboy's demise, and the third was to clear the hopscotch game and set in the counter robot before Steven and Dodo regained the TARDIS. ■

#### Left:

A dance of death to reach the TARDIS.

#### PRODUCTION

**Wed 2 Mar 66** Ealing Film Studios:  
Clowns growing/Trilogic Game/Dance  
Floor [Mrs Wigg and Sergeant Rugg]  
**Thu 3 Mar 66** Ealing Film Studios: Model


TARDISes on conveyor/Trilogic Game/  
Dodo in school uniform  
**Fri 18 Mar 66** Riverside Studio 1:  
*The Celestial Toyroom*  
**Fri 25 Mar 66** Riverside Studio 1:

*The Hall of Dolls*  
**Fri 1 Apr 66** Riverside Studio 1:  
*The Dancing Floor*  
**Fri 8 Apr 66** Riverside Studio 1:  
*The Final Test*



# Publicity

CONTINUING **Saturday**



**DR. WHO plays the Trilogic Game**

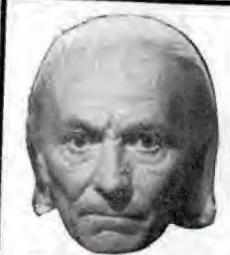
**1** We think of a game as something that provides relaxation, amusement, fun: but in the latest *Dr. Who* adventure beginning today, the Doctor and his companions come up against a man who considers games in a very different light. To the Celestial Toymaker, a game is a means of dominating people and making them his playthings.

**5.50** In this new story Steven (Peter Purves) and Dodo (Jackie Lane) are faced with a number of games played in competition with the Toymaker's subjects. Doctor Who himself (William Hartnell) faces the dreaded Toymaker (Michael Gough) in a life-or-death battle of wits: the Trilogic Game.

The Trilogic Game is played on a triangular board with three or more counters of different sizes.

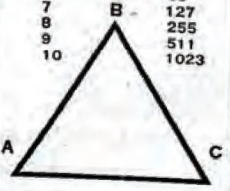
The object of the game is to move the pile of counters from one corner of the triangle so that they end up in the same piled sequence in one of the other corners—for example, from A to C in our diagram. Only one counter can be moved at a time, a larger counter can never be placed on a smaller one, and the game must be completed within a fixed number of moves (see the list on the right).

In the story *Dr. Who* plays with ten counters.



**The Counter Moves**

| Number of Counters | Number of Moves |
|--------------------|-----------------|
| 3                  | 7               |
| 4                  | 15              |
| 5                  | 31              |
| 6                  | 63              |
| 7                  | 127             |
| 8                  | 255             |
| 9                  | 511             |
| 10                 | 1023            |



Michael Gough in today's new adventure

**Above:**  
Radio Times  
publicity for  
*The Celestial  
Toymaker*.

▶ Previewing the new serial, *Radio Times* gave *Doctor Who* a half-page feature in its 2-8 April 1966 issue. *Dr. Who plays the Trilogic Game* concentrated on guest star Michael Gough's appearance in the serial, and the devious 10-piece game that William Hartnell would be set to play – complete with an explanatory diagram. The programme listing was accompanied with artwork of the TARDIS to emphasise the programme's new later slot at 5.50pm, having switched places with *Juke Box Jury* again. Throughout the serial, *Radio Times* neglected to give detailed cast lists, crediting only Hartnell, Purves, Lane and Gough with specific roles, as well as the dancers in *The Dancing Floor*.

▶ For the transmission of *The Final Test*, *Radio Times* ran a black-and-white photograph of William Hartnell from *The Massacre of St Bartholomew's Eve* with the programme listing. On the day of the episode's transmission, the *Daily Mirror* ran Jack Bell's interview with William Hartnell – *Oh, the Agony of Being Dr Who* – which heavily promoted the next story *Dr Who and the Gunfighters*, discussed the show's international appeal in territories such as Trinidad, Australia and Nigeria, the heavy burden of the long runs of the series and Hartnell's demanding working schedule. The lead actor observed that he was “signed up until next October” as the Doctor.



# Broadcast

► For the first week of transmission, *The Celestial Toymaker* was up against other science-fiction in the form of Gerry Anderson's *Thunderbirds* on ATV London and Irwin Allen's *Lost in Space* on Southern, while ABC ran the popular music show *Thank Your Lucky Stars* which was also taken by areas such as Anglia and TWW. Elsewhere, *Doctor Who* now ran across the ITN news, overlapping with the end of the US series *Lost in Space* (eg Tyne Tees, Westward) or the Supermarionation show *Thunderbirds* (eg Scottish) or placed directly against *Wyt Ti'n Cofio* (Teledu Cymru) or *Lost in Space* (Grampian).

► For the remaining three episodes, ATV London scheduled Anglia's new rural soap opera, *Weavers Green*, against the Doctor's latest adventure, with the show also taken by TWW and Anglia, while Southern opted for *Thank Your Lucky Stars*.

► The ratings for the serial were a distinct improvement over those for *The Massacre of St Bartholomew's Eve* and *The Ark*, helped mainly by a slot change from 5.15pm to 5.50pm. The TAM ratings of children's programmes for April 1966 also placed *Doctor Who* fifth, with an estimated 4,450,000 homes tuning in for the first, third and fourth episodes. However, the audience appreciation levels were not as healthy, and it seemed that the nursery nightmare was not to the viewers'

tastes. It continued a downward trend that would hit an all-time low with the following serial, *The Gunfighters* [1966 – see page 104].

► During the broadcast of the serial, Gerald Savory was moved from his post as head of drama serials to take over at short notice as head of drama plays from Michael Bakewell, who was in ill health. From mid-April, the new head of serials in charge of *Doctor Who* was producer Shaun Sutton.

► On Saturday 16 April – the day on which *The Dancing Floor* was broadcast – the *Televiewpoint* correspondence section of the *Daily Mirror* carried a missive from the concerned B Williams of London: 'The atmosphere of terror, sadism and wickedness of *Dr. Who* makes it the most psychologically mixed-up show on TV. I shudder to

## Below:

Dodo charms  
Sergeant Rugg.





## THE CELESTIAL TOYMAKER

STORY 24

think what its effect is on sensitive children. It should be screened at 10.50pm, not 5.50pm.'

► The screening of *The Dancing Floor* on Saturday 16 April drew a complaint from the estate of the author Frank Richards, regarding the apparently unauthorised use of his creation Billy Bunter. While it was clear that Peter Stephens was both dressed and acted like Richards' popular character, and referred to himself as Billy, the BBC went to pains to point out that this was merely the character of Cyril pretending to be a Bunter-like character. A continuity announcement to this effect was made in conjunction with the transmission of *The Final Test* the following week: "For any apparent similarity between the characters of Cyril and Billy Bunter, the BBC makes its apologies to the Frank Richards estate."

► *The Celestial Toymaker* provoked a lot of comment regarding the Trilogic Game; a letter in the *Radio Times* on Thursday 21 April told of a replica made by one viewer, while later correspondence from 10-year-old Andrew Burton on Thursday 5 May gave more background (some of these featured in the later BBC Four series *Dear Television* in 2008). On BBC1's *Junior Points of View* on Friday 29 April, host Sarah Ward presented correspondence on the subject from younger viewers. "I found the puzzle very simple indeed, and I was able to complete it in a total of 25 minutes," said MJ Neave of Blackpool, while Penny Crick of Oxford asked: "Is Dr



Who meant to have super-human intelligence? If so why when faced with the Trilogic Game did he stagger back in amazement?" Of the serial's concluding scene, Beth Humphrey of Bedford ventured: "I think it is silly the way a person of Dr Who's intelligence should eat a sweet given him by an enemy. He might have known it would be poisonous."

► On Monday 25 April, one British newspaper reported that 'Cyril, a bespectacled fat boy whom TV viewers thought looked like Billy Bunter's double has got the BBC into trouble'; it was indicated that viewers had telephoned the BBC to say that the real Bunter would never have been cruel to Steven and Dodo.

► An Audience Research Report was compiled on Wednesday 11 May for *The Final Test* with views of 259 members of the BBC1 viewing panel. The episode attracted 15.6 per cent of the UK population, compared to 15 per cent for *Weavers Green* and other shows on ITV. A third of the sample disliked the broadcast as the

### Right:

The Knave of Hearts looks familiar.



closing moves of the game lacked excitement and action. Michael Gough's performance as the Toymaker was complimented, but on the whole those interviewed did not care for the excursion into 'fantasy gone mad' which seemed to have been drawn out.

- ▶ The serial was sold to Australia as a set of tele-recordings in October 1966 and rated 'G' classification for broadcast from January 1967 with the film prints destroyed in July 1976. Barbados showed *The Celestial Toymaker* in March 1968, Zambia in June 1968, New Zealand in April 1969 (with dialogue about killing in *The Hall of Dolls* and *The Final Test* being minor edits made in June 1968 to grant a 'G' rating), Sierra Leone in February 1971 and Singapore in February 1973 (with prints passed over from New Zealand); *The Celestial Toymaker* was no longer being marketed by the end of 1974 and the prints had apparently been junked by 1973 as being of no further potential for sale. The two-inch 405-line videotapes were also erased some time prior to 1976.
- ▶ Although *The Celestial Toymaker* was believed lost, a 16mm telerecording of the closing instalment, *The Final Test*, was recovered from the vaults of ABC in Australia during early 1984 and returned to the BBC Film and Videotape Library by February of that year. The print had been cut by a few seconds to remove the caption slide reading 'Next Episode: A Holiday for the Doctor' just prior to the closing credits roller caption.
- ▶ Gerry Davis felt that the final production of *The Celestial Toymaker*, after its many rewrites, struck a successful balance between a sinister atmosphere and the use of touching characters such as the Queen of Hearts, who insisted that her family too had once been real people. Donald Tosh was less impressed, feeling his successor's version was a pantomime.
- ▶ The Trilogic Game prop was acquired by Peter Purves following production, to remind him of what was one of his favourite stories. However, the actor was later to feel that it had brought him bad luck. After departing from *Doctor Who* in early June 1966 he was largely out of work for about a year barring the BBC2 serial *Girl in a Black Bikini*. Throwing out the Trilogic Game, he was offered a role in *Z Cars* the next day for transmission in July 1967, and an offer to present *Blue Peter* came shortly afterwards which resulted in him joining the show for 11 years from November 1967.

#### ORIGINAL TRANSMISSION

| EPISODE                      | DATE                   | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|------------------------------|------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>The Celestial Toyroom</b> | Saturday 2 April 1966  | 5.50pm-6.15pm | BBC1    | 24'40"   | 8.0M (44th)        | 48                 |
| <b>The Hall of Dolls</b>     | Saturday 9 April 1966  | 5.50pm-6.15pm | BBC1    | 24'45"   | 8.0M (49th)        | 49                 |
| <b>The Dancing Floor</b>     | Saturday 16 April 1966 | 5.50pm-6.15pm | BBC1    | 24'10"   | 9.4M (32nd)        | 44                 |
| <b>The Final Test</b>        | Saturday 23 April 1966 | 5.50pm-6.15pm | BBC1    | 23'57"   | 7.8M (36th)        | 43                 |



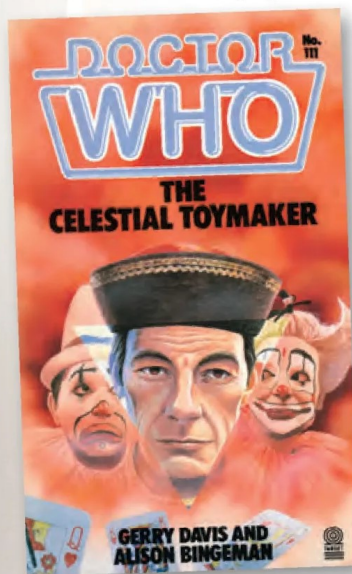
# Merchandise

**Far right:**

Graham Williams' sequel novelisation *The Nightmare Fair*.

**Below:**

Original novelisation with a cover by Graham Potts.


**Far right:**

The Toymaker returns in comic strip form in *Endgame*, featuring the Eighth Doctor.

**Right:**

BBC Worldwide released the soundtrack to the story in 2001.

The serial was novelised in 1985 by Alison Bingeman, with input from Davis; it was published as *Doctor Who: The Celestial Toymaker* in hardback by WH Allen in June 1986, and then in November 1986 as paperback No. 111 from Target. The cover was by Graham Potts, and Davis wrote the foreword. The paperback was reissued in December 1992, with a cover by Alister Pearson.

The television soundtrack *Doctor Who: The Celestial Toymaker* was released by BBC Worldwide in April 2001, narrated by Peter Purves; this was also included in BBC Audiobooks' *The Lost TV Episodes: Collection Two* CD set in February 2011 which also offered PDFs of the camera scripts.

*The Final Test*, the existing fourth episode was selected for BBC Video's *Doctor Who – The Hartnell Years* released in June 1991. It was subsequently released as part of the *Lost in Time* DVD set from BBC Worldwide in November 2004.

A 'Villains' bust set, including the Toymaker, was available from Fine Art Castings in 1986, while the same company issued a model of the Toymaker in 1987. Harlequin Miniatures issued metal miniatures of the First Doctor from *The Celestial Toymaker* in December 1997 and of the Celestial Toymaker himself in January 1998.

There have been several spin-off sequels to *The Celestial Toymaker*. *The Nightmare Fair* by Graham Williams, a sequel story planned for *Doctor Who's* abandoned 1986 series was novelised by Williams for Target in May 1989. Williams' original scripts were adapted as one of *The Lost Stories* by Big Finish, released in November 2009, with the Toymaker played by David Bailie. Bailie reprised the role in *Companion Chronicle* release *Solitaire* by John Dorney in June 2010. An earlier audio featuring the Toymaker, *The Magic Mousetrap* by Matthew Sweet, was released by Big Finish in April 2009. *Divided Loyalties*, a BBC Fifth Doctor novel by Gary Russell, was released in October 1999.

In comics, the Toymaker appeared in *The Greatest Gamble* by John Peel and Mike McMahon in *Doctor Who Magazine* issue 56, while the Eighth Doctor battled him in a further *Doctor Who Magazine*

adventure, *Endgame* by Alan Barnes, Martin Geraghty, Robin Smith and Robin Riggs, published in 1996. The Twelfth Doctor had a festive encounter with the Toymaker in Titan Comics' *Relative Dimensions* by George Mann, Cavan Scott and Mariano Laclaustra in December 2015. ■





# Cast and credits

## CAST

**William Hartnell** ..... Dr. Who<sup>1</sup>  
**Peter Purves** ..... Steven  
**Jackie Lane** ..... Dodo

with

**Michael Gough** ..... Toymaker  
**Campbell Singer**<sup>2</sup> .....  
 .....Joey/ King of Hearts/Sergeant Rugg [1-3]  
**Carmen Silvera**<sup>2</sup> .....  
 .....Clara/Queen of Hearts/Mrs Wiggs [1-3]  
**Peter Stephens**<sup>2</sup> .....  
 .....Knave of Hearts/Kitchen Boy/Cyril [2-4]  
**Reg Lever**<sup>2</sup> ..... Joker [2]

## DANCERS

**Beryl Braham, Ann Harrison, Delia Lindon** .....  
 .....(Ballerina Dolls) [3]<sup>3</sup>

<sup>1</sup> Credited on all episodes, although voice only in *The Hall of Dolls* and absent from *The Dancing Floor*

<sup>2</sup> Not billed with specific roles in *Radio Times*. Exact on-screen billing for first three episodes unknown

<sup>3</sup> Also appear uncredited in *The Halls of Dolls*. Not billed with specific roles in *Radio Times*. Exact on-screen billing unknown



## UNCREDITED

**Albert Ward** ..... Hand Double for Dr. Who

### Above:

The Doctor is ready to play the Toymaker's game.

## CREDITS

Written by Brian Hayles

[Script by Gerry Davis, with material by Donald Tosh from an idea by Hayles]

Choreography by Tutte Lemkow [3]

Title music by Ron Grainer

and the BBC Radiophonic Workshop

Incidental music by Dudley Simpson

Costumes by Daphne Dare [4]

Make-up by Sonia Markham [4]

Lighting: Frank Cresswell [4]

Sound: Alan Fogg [4]

Story Editor: Gerry Davis

Designer: John Wood

Producer: Innes Lloyd

Directed by Bill Sellars

### Far left:

Chaos in the kitchen.





# Profile

**WILLIAM HARTNELL**

The Doctor

**N**umerous sources detail William Hartnell hailing from a farming family in Seaton, Devon, the son of a soldier turned stockbroker turned farmer. Such histories were however concocted by the man himself to disguise his real background. Born William Henry Hartnell on 8 January 1908 in St Pancras, London, where his mother Lucy worked in service, he never discovered his father's identity.

While his mother worked as a nurse in Belgium, young Billy stayed with the Harris family in Camden. Falling into minor delinquency such as shoplifting, he earned small change carrying bags at Euston Station and ran errands for a crooked bookie, spending his gains watching Charlie Chaplin movies.

Later living with his mother in Holborn, there was some brief stability when Lucy found a policeman boyfriend whom Billy saw as a father figure.

Taking up boxing at a boy's club at 13, he was taken under the wing of Hugh Blaker, a philanthropic artist who mentored youngsters with sporting or artistic talent. Besides boxing, Blaker introduced Hartnell to Shakespeare and poetry.

Blaker secured him work as a stable lad with jockey Frank Wootton in Epsom. Hartnell held a jockey's licence for a year but quickly grew too tall to race.

Blaker enrolled him at the Italia Conti stage school in 1924 and tutors suggested Hartnell be 'polished' at boarding school.



Sent to Imperial Service College, a Windsor military school, he found it too strict and ran away.

Hartnell instead joined Sir Frank Benson's Shakespearean stage company in 1924, becoming an assistant stage manager before graduating to walk-ons and eventually speaking parts, touring for two years. Larger parts came with other Rep companies. He appeared in *Good Morning, Bill* (1928, King's Theatre, Hammersmith) and elsewhere understudied for stars Ernest Truex and Laurence Grossmith.

Touring Canada with *Miss Elizabeth's Prisoner* and *A Bill of Divorcement* in 1928, he fell in love with Glasgow-born actress Heather McIntyre. The couple married on 9 May 1929, with daughter Anne born that December.

Hartnell progressed to West End stage appearances in *The Man I Killed* (1932, Apollo Theatre) and *Too True to Be Good* (1932, The New Theatre) and began to appear in movies, as an extra in *The Unwritten Law* (1929), then finding non-speaking parts in *School for Scandal* (1930), *Man of Mayfair* (1931) and *Diamond Cut Diamond* (1932). Speaking roles came with *Say It With Music* (1932) and *The Night in London* (1933). His broadcast debut meanwhile arrived in radio play *A Landscape in Lacquer*, aired 11 May 1931.

This was the era of the quota quickie, films cheaply made to fill a legal requirement that cinemas run British product. Hartnell won lead roles in *Follow the Lady* (1933), *I'm an Explosive* (1933), *The Lure* (1933), *The Perfect Flaw* (1934), *Seeing is Believing* (1934), *While Parents Sleep* (1935) and *Swinging the Lead* (1935). For comedy titles he was credited as Billy Hartnell.

Following his mother's death in 1931, Hartnell's family moved into Hugh Blaker's house, joining his creative circle until Blaker's death in 1936.



The couple joined Richmond Theatre Rep, even playing husband and wife in *Apron Strings*. Between 1934/5 Hartnell starred in dozens of productions including *While Parents Sleep*, *It Pays to Advertise* and *Charley's Aunt*.

In 1937 he appeared in musicals at CB Cochran's London theatres including *Paganini* and *The Power and the Glory* and understudied his hero Bud Flanagan – of Flanagan and Allen fame – in *Many Happy Returns*.

Film-wise, he progressed to longer features *They Drive by Night* (1938) and *Murder Will Out* (1939) though his output still largely comprised conveyor-belt crime thrillers.

In wartime, Hartnell was called up to the Army's 22nd Dragoons in October 1940 but discharged with a nervous breakdown in July 1941. With great irony, strong military men would become his acting stock in trade.

Recovering, he found film roles in *Flying Fortress* (1942), *They Flew Alone* (1942), *Sabotage at Sea* (1942), *The Peterville Diamond* (1942), *The Goose Steps Out* (1942) and *The Bells Go Down* (1943), and further

**Above:**  
William  
Hartnell with  
wife Heather  
McIntyre  
(right).





#### Above:

William Hartnell appears on *Junior Points of View* on 3 December 1964, with presenter Sarah Ward and guest Stephen Qualtrough of Liverpool.

#### Right:

With screen granddaughter Carole Ann Ford in an early *Radio Times* publicity shot.

thrillers *Suspected Person* (1942), *The Dark Tower* (1943) and *Headline* (1943).

He played Dallow in a stage version of Graham Greene's gangster novel *Brighton Rock* (1943, Garrick Theatre). Film director Carol Reed saw it and cast Hartnell in wartime propaganda feature *The Way Ahead* (1944), his gruff Sgt Ned Fletcher proving a defining role.

Placed under contract by British National, Hartnell took top billing in *The Agitator* (1945), *Strawberry Roan* (1945), *Murder in Reverse* (1946) and *Appointment with Crime* (1946).

Now with his own fan club, a *William Hartnell Bulletin* was produced from July 1947. The classic movie version of *Brighton Rock* (1948) enhanced his reputation as 'the British Jimmy Cagney'.

He played a prison officer in *Now Barabbas Was a Robber* (1949), another gangster in *Double Confession* (1950), police superintendents in *Escape* (1948) and *The Dark Man* (1951), and army sergeants in *The Lost People* (1949) and Festival of Britain exhibition film *The Magic Box* (1951). Despite ready employment, by 1950 he complained: "I'm tired of being the eternal 'tough guy' of British films."

He spent four years in another tough serviceman role as Petty Officer Herbert in West End stage hit *Seagulls Over Sorrento* (1950-4, Apollo Theatre). Excerpts were televised on 11 May 1953.

This precluded much film work, though he was another sergeant in *The Holly and the Ivy* (1953) and a police inspector in comedy *Will Any Gentleman...?* (1953) co-starring Jon Pertwee.

He played further police inspectors in *Josephine and Men* (1955), *The Hypnotist* (1957), *Jackpot* (1960) and *To Have and to Hold* (1963), gruff sergeants in comedy *Private's Progress* (1956), *Shake Hands with the Devil* (1959) and *The Night We Dropped a Clanger* (1959), the naval equivalent in *Yangtse Incident* (1957), and a crooked haulage boss in *Hell Drivers* (1957).

Comedy movies included Richard Hearne's Mr Pastry vehicle *Tons of Trouble* (1956) and Peter Sellers' *The Mouse That Roared!* (1959).

TV sitcom *The Army Game* further boosted his fame, appearing as Sgt Major Bullimore in the first two seasons of the services comedy in 1957/8, also returning





for its final 1960/1 season. Hartnell essayed the same straight-man role in film comedy *Carry on Sergeant* (1958).

Growing resentful of typecasting, Hartnell told *TV Times* in 1957: "I seem to be doomed to playing sergeants and petty officers ... I wish they'd let me show I can play other parts. I'd like to play Polonius instead of policemen."

Such parts proved lucrative however; he and Heather moved to the seventeenth-century Old Mill Cottage in Mayfield, Sussex in 1959.

Television was a growing medium, his début having come back on 10 November 1955 in *London Playhouse* entry *The Inward Eye*, playing a guide dog trainer. Subsequent TV included *Errol Flynn Theatre* play *The Red Geranium* (1956), *Dial 999* (1958, twice), *The Flying Doctor* (1960), *Probation Officer* (1960), two 1960 *Television Playhouse* entries *A Place of My Own* and *After the Party*, *Ghost Squad* (1961) and *The Planemakers* (1963).

Films included thriller *Tomorrow at Ten* (1963) and another Sellers comedy *Heavens Above* (1963) but he avoided typecasting in the acclaimed *This Sporting Life* (1963). As fading talent scout 'Dad' Johnson, Hartnell showed he could play pathetic figures, not just tough guys.

In July 1963 *Doctor Who* producer Verity Lambert sought someone to play an ageing eccentric in the title role, suggestions including Leslie French and Cyril Cusack. Lambert then remembered recently seeing *This Sporting Life* and, recalling Hartnell's stints in *The Army Game*, thought he possessed the necessary range.

On 11 July, Terry Carney, Hartnell's son-in-law and his theatrical agent, phoned him with this possible lead part and took him a script which he read absorbedly. Meeting Lambert and director Waris Hussein the next day, they persuaded



Hartnell to take the role, despite his reservations about such an eccentric part. Though just 55, Hartnell was aged with the addition of a long white wig.

In a pilot episode recorded 27 September 1963, head of drama Sydney Newman felt Hartnell's Doctor was too abrasive; Hartnell too hoped to give the character a gentler side. The first episode of *100,000 BC* [1963 – see Volume 1] was satisfactorily re-recorded on 18 October and broadcast 23 November 1963. The rest is history.

Though the Daleks shot ratings to over 10 million and became a national craze, Hartnell's magnetic, mysterious Doctor remained a central part of the show's success. He realised the role's magical effect when Mayfield children followed him around like a Pied Piper. Public charitable appearances attended by thousands reaffirmed the character's popularity among the young.

Hartnell revelled in these magical qualities, telling *Reveille* in January 1965: "The scriptwriters sometimes try to make Dr Who use expressions like 'centrifugal force' but I refuse. If it all gets too technical, the children don't understand and they lose

#### Above:

Hartnell with Carole Ann Ford, Jacqueline Hill, Verity Lambert and William Russell.



## THE CELESTIAL TOYMAKER



**Above:**  
Hartnell  
returned in *The  
Three Doctors*  
(1972/3).

interest... Dr Who isn't a scientist. He's a wizard."

Hartnell looked to inject more comedy into the character's cantankerous, irascible nature, and beyond the first few serials the Doctor was often played with a twinkle. Hartnell got his wish in comedic serials *The Romans* [1965 – see Volume 4], *The Myth Makers* [1965 – see Volume 6] and *The Gunfighters* [1966 – see page 104].

After Verity Lambert's departure, Hartnell did not take to her replacement John Wiles, who recalled to *Doctor Who Magazine's* Jeremy Bentham in 1983: "He wasn't as old as he thought he was. When he was with me he treated himself almost as a 75-year-old. Studio days could be absolute purgatory for everybody."

By December 1965, Hartnell told the press he would probably be leaving *Doctor Who* soon but days later backtracked, telling the newspapers he hoped the series might last five years with him at the helm.

Wiles planned to write Hartnell out in *The Celestial ToyMaker*, but bosses knocked back the idea, speeding Wiles' resignation.

Yet by early 1966, Hartnell was tiring of the series' punishing, near year-round production schedule. His doctor had advised him to curb his drinking back in 1961, warning of hardening of the arteries. Arteriosclerosis, slowing oxygen to the body and brain, was now affecting Hartnell's ability to remember lines. The character's absent-mindedness had helped mask his deterioration but by now Hartnell was asking for fewer lines, script editor Donald Tosh redistributing them to other cast members.

By spring 1966, sympathetic new producer Innes Lloyd realised Hartnell's health was failing yet further and by June was considering how the leading man might be replaced.

As Hartnell admitted to the *Daily Mirror* on 23 April 1966: "*Doctor Who* has given me



a certain neurosis – and it's not easy for my wife to cope with. I get a little agitated, and it makes me a little irritable with people."

New companions Ben and Polly opened a generation gap ever wider, with young actors Anneke Wills and Michael Craze uncomfortable with what they reckoned were Hartnell's dated attitudes to race. Speaking to Nicholas Briggs in 1996, Craze summed up their awkward relationship: "He was very old-fashioned... the 1960s must have knocked him sideways."

On 16 July 1966, Hartnell decided to relinquish the role he loved. As Heather recalled in 1983: "When the time came for Bill to leave the show, purely because of his ill health, it broke his heart."

The news broke on 6 August, Hartnell saying diplomatically: "Three years in one part is a good innings and it is time for a change."

After the summer break he returned for swansong *The Tenth Planet* [1966 – see Volume 8] but promptly fell ill with bronchitis, being written out of Episode 3, underlining his fragile health. His final recording came on Saturday 8

October, this last episode finally airing 29 October 1966.

Almost immediately Hartnell went into panto *Puss in Boots*, playing Southend, Ipswich, Cheltenham and Taunton over Christmas 1966/7. In a TV news interview, filmed in his dressing room and aired 17 January 1967, he appeared defensive, stressing: "I'm a legitimate character actor of the theatre and film." His final stage appearance was more to his liking, in *Brother and Sister* at Bristol Old Vic in June 1968.

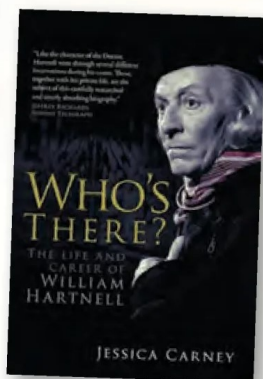
Among his last TV appearances were *No Hiding Place* (1967), *Softly, Softly* (1968), Cliff Richard's dad in modern-day telling of the Parable of the Prodigal Son *Life with Johnny* (1969) and *Crime of Passion* play *Alain* (aired 27 April 1970).

His final appearance as the Doctor in *The Three Doctors* [1972/3 – see Volume 19] involved a day's recording on 6 November 1972. By this time, he had severe trouble with his memory, so read his lines from cue cards.

Dwindling funds forced the Hartnells to leave Mayfield in 1972 to live with their daughter in Marden, Kent. Increasingly infirm and confused, Hartnell went into hospital in December 1974, where he died on 23 April 1975.

His unique contribution to *Doctor Who* has not been forgotten; a clip from *The Dalek Invasion of Earth* [1964 – see Volume 4] opened *The Five Doctors* [1983 – see Volume 37], in which Richard Hurndall played the First Doctor. Hartnell's central role in biographical drama *An Adventure in Space and Time* (2013) was taken by David Bradley, who later portrayed the First Doctor in *Twice Upon a Time* [2017].

Granddaughter Jessica (Judith) Carney wrote definitive biography *Who's There?* (1996). ■



**Left:**  
"Oh, so you're my replacements, eh? A dandy and a clown!"





# THE GUNFIGHTERS

➤ STORY 25

Tombstone, 1881. The Doctor is in search of a dentist, while the Clanton brothers are after revenge. Can the Doctor, Steven and Dodo escape before they are caught in the crossfire of the gunfight at the OK Corral?









## THE GUNFIGHT

'THE GUNFIGHTERS WAS  
LOOSELY BASED ON A GENUINE  
HISTORICAL EVENT.'



# Introduction

**A**lthough it definitely has its own quirks, *The Gunfighters* is a return to business as usual after the outlandish foray into the world of the Celestial Toymaker. Like many preceding stories set in history it was loosely based on a genuine historical event – in this case, the gunfight at the OK Corral in 1880s Tombstone, Arizona – and like *The Romans* [1965 – see Volume 4], *The Time Meddler* [1965 – see Volume 5] and *The Myth Makers* [1965 – see Volume 6] it had a great many comic elements. Certainly, having been sidelined to some degree in other stories from the 1965/6 series, William Hartnell was clearly in his element in this story – supplying much of the comedy himself.

In common with many other declarations over the years, the Doctor expressed his regret at constantly being offered guns. He also insisted that he never touched alcohol (despite having ordered wine in the tavern in *The Massacre of St Bartholomew's Eve* [1966 – see page 6]).

It would be quite some time before *Doctor Who* returned to the Wild West. The Eleventh Doctor would eventually find himself in nineteenth-century Nevada in *A Town Called Mercy* [2012 – see Volume 71]. Only a few years after *The Gunfighters*, however, the character of Milo Clancey in *The Space Pirates* [1969 – see Volume 14] was modelled after a grizzled old cowboy. Additionally, the Eighth Doctor ended up wearing a fancy-dress costume based on a figure from the era, when he was choosing what to wear in the TV Movie [1996 – see Volume 47].



A distinctive element of *The Gunfighters* was *The Ballad of the Last Chance Saloon* – a song that was specially composed for the story and kept up a running commentary on the unfolding plot. This idea was resurrected in 2005 and the years following, when a number of the Christmas Specials (and 2007's *Daleks in Manhattan/Evolution of the Daleks* [see Volume 55]) included songs that commented on the story.

The 1965/6 series has many episodes missing from the archives; it's a shame that we can't properly enjoy some of the more unusual stories, but *The Gunfighters* happily exists in its entirety. Even though it is not so dissimilar to many of the First Doctor's other trips into history, it demonstrates some of the more unusual and fun choices that were made during this period of change. ■

**Above:**  
Wild West  
adventure  
in 2012's *A  
Town Called  
Mercy*.



## A HOLIDAY FOR THE DOCTOR

Three cowboys, Billy, Ike and Phineas Clanton, ride into Tombstone. [1] They have come to meet Seth Harper at The Last Chance Saloon; they intend to recruit him to help them kill Doc Holliday, who killed their brother Reuben.

The TARDIS materialises in a nearby stable. The Doctor has toothache and needs to see a dentist. Steven and Dodo are excited to discover that they are in the Wild West and change into suitable clothes. They are interrupted by the arrival of the town marshal, Wyatt Earp. [2]

The Clanton brothers meet Harper at the saloon and outline their plan to kill Holliday. Unfortunately they don't know what he looks like. Their conversation is overheard by the barmaid, Kate.

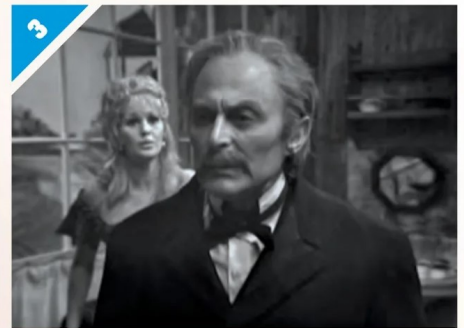
She goes to the local dentist's shop, where her fiancé Doc Holliday has just set up business. [3]

Wyatt introduces 'Doctor Caligari', 'Steven Regret' and 'Dodo Dupont' to the sheriff, Bat Masterson. Hearing that the Doctor needs a dentist, Bat recommends he visit Holliday. Steven and Dodo head to the saloon to book rooms while the Doctor enters Holliday's shop. Holliday bids him to sit down in his chair and tells the Doctor to open wide... [4]

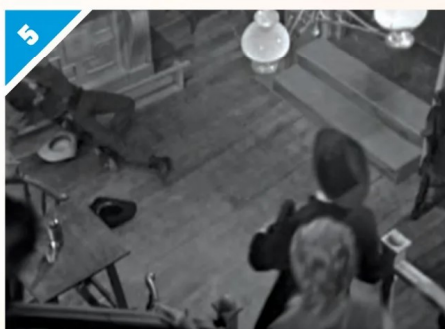
Steven and Dodo arrive at the saloon and Charlie offers them a job as singer and pianist.

Holliday shows the Doctor his removed tooth and says he need not pay as he is Holliday's first customer. Holliday nips into another room and Seth enters; he thinks the Doctor is Holliday and tells him to come to the saloon. After he has gone, Holliday and Kate tell the Doctor he isn't dressed for a "party" and give him a gun. [5]

The Clantons force Steven and Dodo to perform *The Ballad of the Last Chance Saloon* [6] - as the brothers prepare to shoot 'Holliday' the moment he walks in.







## DON'T SHOOT THE PIANIST

**K**ate returns to the saloon and tells the Clantons to put their guns away. She takes over the singing – this time with Steven playing the piano while Dodo goes upstairs. The Doctor enters as she finishes the song. He insists he is not Doc Holliday and that the man they are looking for is the local dentist. Then a gunshot rings out – shooting Seth’s gun from his hand. Kate pulls out a gun and with Steven’s help disarms the Clantons. [1]

The shot was, in fact, from Doc Holliday, concealed at the top of the stairs.

Wyatt and Bat arrive and take the Doctor into custody, leaving Steven to face the Clantons.

Kate slips away upstairs, where she finds Holliday holding Dodo hostage. [2]

Steven tries to convince Seth and the Clantons that the Doctor is not Doc Holliday.

As evening falls, Doc Holliday grows thirsty and heads back to his shop for a drink. He finds Wyatt waiting for him. He intends to tell the Clantons they’ve got the wrong man and is offering the Doc a head start. [3]

Ike gives Steven a gun, telling him to slip it to ‘Holliday’ through the cell window.

Holliday returns to Dodo and Kate and tells his fiancée to start packing.

Steven passes the Doctor a gun through the cell window. The Doctor immediately hands it to Wyatt: “People keep giving me guns and do I wish they wouldn’t.” [4]

In the saloon, Ike incites the locals to form a lynch mob. Steven returns – and Ike tells the mob to string him up!

Holliday goes downstairs into the saloon, where Seth is drinking alone. He tries to shoot Holliday, but Holliday is quicker on the draw and kills him. [5]

The Doctor watches from the sheriff’s office as the lynch mob prepares to hang Steven... [6]



## JOHNNY RINGO

**W**hile Bat talks to the Clantons, Wyatt slips out the back, creeps up behind Phineas and knocks him out. Charlie then arrives with the news that Doc Holliday is in the saloon and has just shot Seth Harper. Wyatt arrests Phineas and orders Billy and Ike Clanton to go home.

Instead, they meet their father at the saloon. Pa Clanton tells his sons to recruit Johnny Ringo. [1] After they have left, the Doctor and Steven enter the saloon, where Charlie informs them that Dodo left with Holliday and Kate.

Doc Holliday, Kate and Dodo arrive at a hotel which is a short distance away from Tombstone. [2]

Charlie is alone in the saloon when the infamous Johnny Ringo walks in. He demands a drink. Charlie tells Johnny that Billy and Ike Clanton were wondering if he would join them against Wyatt Earp.

Johnny tells Charlie to tell them "Holliday is mine". But then, to ensure Charlie's silence, Johnny shoots him. [3]

The next morning, at the hotel, Dodo grabs Holliday's gun and orders him to take her back to Tombstone. [4] He agrees, then takes back the gun.

The Doctor and Steven find Charlie's corpse - and Johnny. Johnny claims that Charlie was killed by Holliday. As Steven wants to get Dodo back, he rides off to find Holliday with Johnny.

Wyatt and Bat are joined in the sheriff's office by Wyatt's brother Warren. The Doctor arrives with the news that he has seen Johnny Ringo.

Steven and Johnny arrive at the hotel, where Johnny spots Kate. [5] He pulls a gun on her and tells her she is coming back to Tombstone with him.

In the sheriff's office, Warren has been left alone guarding Phineas. Suddenly Billy and Ike burst in and demand the keys to the jail. Warren reaches for his gun - and Billy shoots him. [6]







## THE O.K. CORRAL

**T**he Doctor shows Charlie's body to Wyatt and Bat. Wyatt thinks that Charlie was killed by Johnny Ringo. Then Wyatt's brother Virgil arrives and goes with Wyatt and Bat to the sheriff's office.

Billy, Ike and Phineas return to their ranch, where Pa is playing host to Johnny Ringo, Steven and Kate. Billy boasts about shooting Warren Earp. They have declared war on the Earps! [1]

Wyatt and Bat find Warren, who is wounded but not dead. He tells them that he was attacked by the Clantons and dies. Wyatt tells Virgil to go and tell the Clantons that the Earps will be waiting for them at sun-up at the OK Corral.

Virgil returns to the sheriff's office and tells the Doctor that Steven is with the Clantons. They are then joined by Holliday and Dodo. [2] Holliday agrees to fight alongside the Earps.

As dawn breaks, Johnny and the Clanton brothers ride into Tombstone. [3]

The gunfight begins, both groups advancing towards each other down the street. Johnny is about to shoot Holliday when Dodo shouts out a warning. Johnny threatens to kill Dodo, so Holliday throws down his gun – then Dodo pushes Johnny over and Holliday kills him with a second weapon: “I thought you'd do better than that, Mr Ringo.” [4]

Billy Clanton attempts to kill Holliday, but Holliday shoots him. Phineas is the next to be killed. Finally Ike runs up some stairs, but Holliday, Wyatt and Virgil shoot him in turn. [5]

Later, the Doctor, Steven and Dodo return to the stable with Holliday and Kate. Holliday gives them a 'Wanted' poster of himself as a souvenir.

The TARDIS' next landing is on a rocky world. The Doctor says it is “an age of peace and prosperity”, but when they go outside, a man in animal skins appears on the scanner... [6]



# Pre-production

**W**esterns were extremely popular in Britain in the late 1950s and early 1960s in the form of American television series. ITV had made successful purchases with *The Life and Legend of Wyatt Earp*, *Wagon Train* and *Rawhide*, while the BBC had aired *Laramie* and *Bronco* to large audiences from 1959. By 1964, however, Westerns were no longer featuring prominently in the television charts as variety and thriller shows became increasingly popular. Nevertheless, in late 1965 the production team of *Doctor Who* felt that they wanted to investigate this genre via one of their existing writers, Donald Cotton.

Donald Cotton's first *Doctor Who* serial, *The Myth Makers* [1965 – see Volume 6], was a spoof of the supposed events surrounding the fall of the city of Troy according to Homer's *The Iliad*. Cotton

#### Below:

The Clanton brothers ride into town.



particularly enjoyed working with Donald Tosh, then the story editor of *Doctor Who*, and on Tuesday 30 November 1965 Tosh commissioned Cotton to write a second four-episode serial called *Dr Who and the Gun-Fighters* with the target delivery date of Friday 14 January 1966. In a subsequent interview with the *Daily Mirror* on Tuesday 26 April 1966, prior to transmission of the serial, William Hartnell actually claimed that the idea of doing a Western was his.

## Historical events

**T**he historical event selected for the story's background was the gunfight at the OK Corral in Tombstone, Arizona on 26 October 1881, in which the Clanton gang of cattle thieves – brothers Ike and Billy Clanton with Billy Claiborne and Tom and Frank McLaury – faced off against the Earp brothers (town Marshal Virgil and special policemen Morgan and Wyatt) and the infamous gunman John Henry 'Doc' Holliday. Cotton was able to contact an old cabaret partner, Tony Snell, who was touring America at the time and have him research the tale in Tombstone itself to help him develop another tongue-in-cheek set of scripts.

Apparently Snell's historical research was largely disregarded in favour of the more popular myths as portrayed in Wyatt Earp's biography and also John Sturges' 1957 movie *Gunfight at the O.K. Corral*. Certain characters such as Warren Earp, Reuben Clanton and Kate Fisher never existed. Others such as Johnny Ringo, Bat Masterson and Pa Clanton were dead or not even in Tombstone at the time. Tosh





claimed that the serial was meant to spoof Hollywood Westerns like the Sturges film, but his comments that the story was historically accurate are less valid.

The real Wyatt Earp was not so much an evangelical lawman as a heavy-drinking policeman who, having failed to bribe his way into the post of Tombstone's town sheriff, turned to crime with Dr John Henry Holliday, a gambling and drinking dentist (although in reality he never opened a surgery in Tombstone) who was a dealer at Wyatt's Oriental Saloon. Wyatt's brother Virgil had successfully bribed his way into the post of deputy marshal of Cochise County (which included Tombstone) with younger brother Morgan as his assistant. Holliday's lady friend, Kate Elder (on whom Kate Fisher was vaguely based) betrayed Holliday's role in the local stagecoach hold-ups to Sheriff John Behan, resulting in the Earps driving her out of town in August 1881 – prior to the shootout. There was tension between Wyatt and Behan as they were courting the same woman.

Wyatt next tried to rid himself of a rival gang, the Clantons, who were rustlers (Billy Clanton stole one of Earp's best horses). Wyatt's plan was to frame them for killing outlaws, but Ike Clanton became suspicious and started talking about the plan in Tombstone. Old Man Clanton died, the outlaws were wiped out and the only threat to Wyatt was Ike's gang. Ike, Billy and their friends Billy Claiborne (according to some sources) and Frank and Tom McLaury went to Tombstone for supplies on the morning of 26 October 1881. Wyatt picked a fight with Tom while Ike was fined, disarmed and pistol-whipped by Virgil and Morgan. The Clanton gang went to the OK Corral off Fremont Street to saddle up, watched by the three Earps and the deputised Holliday from the Hafford Saloon. The Earps demanded that the Clantons and McLaurys dropped their arms, and when the quartet surrendered, the lawmen opened fire. Around 1.30pm Billy, Frank and Tom were killed in the space of 30 seconds. Ike escaped and Virgil, Holliday and Morgan were injured.

**Above:**  
The Doctor, Dodo and Steven meet Bat Masterson and Wyatt Earp.



## Connections: Cowboy Tom

► The Doctor wonders why Steven has dressed up like "Tom Mix" when his companion dons Western garb. Tom Mix (1880-1940) was a silent movie star who appeared in some of the earliest examples of Western movies that helped define the genre.



Bat Masterson, a friend of Wyatt's, had been in Tombstone in 1880 as a dealer at the Oriental Saloon (after losing his post as marshal of Dodge City) but had left before the gunfight. Legendary gunman Johnny Ringo had no involvement whatsoever and first turned up in the Sturges movie, itself based on popular legends with the Earps painted as the heroes and the Clantons as the villains. Ringo was

an associate of the Clantons who shot himself after a bout of depression in 1882, although Wyatt Earp claimed to have killed him.

Cotton delivered the first episode of his serial, now called *Doctor Who & the Gunslingers*, on Wednesday 15 December 1965 with the second episode following on Friday 14 January 1966.

During January both Tosh and producer John Wiles resigned from *Doctor Who* and were replaced by story editor Gerry Davis and producer Innes Lloyd. Cotton was not happy writing for Davis who allowed him less freedom than Tosh, while Davis admired the cleverness and sophistication of Cotton... although admitting that he did not feel that he was right for *Doctor Who*. Davis was unhappy with the comedy Western he had inherited from his predecessor as he and Lloyd felt that the series should move into more realistic, science-based territories. Lloyd disliked historical serials (several of which had already been lined up) as it was clear that the audience generally preferred science-fiction and that full historicals – in terms of costume dramas – were better done elsewhere at the BBC. Tosh believed that under Davis' handling, Cotton's witty

script fell apart because the new team disliked it.

Rex Tucker was appointed as director of the serial, having worked with John Wiles on the BBC2 serial *The Massingham Affair* in 1964 when Wiles had been a script editor. Born Ernest Rex Tucker on the Isle of Ely in February 1913 and educated at Cambridge, Tucker had worked as a schoolmaster and then joined the BBC in Birmingham in 1937 as a writer/producer for *Children's Hour* on radio. In the 1940s he became a drama producer in the north specialising in children's material. In 1950, Tucker was the first of seven producers appointed to children's television and was then a writer, director and producer at the BBC for some years with projects such as *The Three Musketeers*, *St Ives*, *Six Red Hairs*, *Victory* and *Triton*. His script-writing included episodes of *Dr Finlay's Casebook* and *Maigret* while as a producer he had also written and directed plays for the *Sunday Night Play* slot, the *Suspense* anthology and the 1963

## Right:

Wyatt and Doc Holliday stand between the Clantons.





serialisation of *Jane Eyre*. In early 1963 he had been assigned as one of the original directors of *Doctor Who*, and for some time acted as a de facto producer prior to the arrival of Verity Lambert; the original plan of him alternating as director with Waris Hussein was soon abandoned, and instead he continued with other series, notably BBC2 period adaptations such as *Madame Bovary*, *The Massingham Affair*, *The Ordeal of Richard Feverel*, *The Mill on the Floss* and *For Whom the Bell Tolls*. His most recent television work had been on the acclaimed BBC2 presentation of *Farewell to Arms*, recorded in January/February 1966. *The Gunfighters* was to be his only transmitted work on *Doctor Who*.

Lloyd sent Tucker the first two draft scripts on Wednesday 26 January 1966, the same day that Cotton made a late delivery of the third script of the serial, which had now reverted to *The Gunfighters* again. This third episode immediately needed rewriting by Davis as he felt it had too little action and too many sets.



The final script arrived from Cotton on Monday 31 January. Tucker was concerned about these draft scripts and discussed his reservations with Davis on Monday 21 February, indicating the changes he felt were necessary. On the same day, the BBC issued the Drama Early Warning Synopsis for the serial.

## Script shortcomings

**O**n Tuesday 22, Tucker viewed the 1957 movie *Gunfight at the O.K. Corral*. On the same day, the director received the four revised scripts from Lloyd, who admitted to their shortcomings. Around this time, there were delays on finalising the scripts for the design department because of rewrites and – according to producer Innes Lloyd – an “uncontactable author”.

Lloyd suggested that Tucker should emphasise the humour and pure adventure in a tongue-in-cheek manner. American actors resident or working in London would be needed to play the characters found in Tombstone, and Lloyd also clarified the availability of the regular actors. While Peter Purves and Jackie Lane would be available on the afternoon of Thursday 31 March, William Hartnell would be away on a fortnight’s holiday at this time and so could not appear in pre-filmed sequences.

Tucker decided that given the rare chance to make a Western in England, the best way to approach the story was to produce it as a fun item. An element of this is clear in the use of Cotton’s *The Ballad of the Last Chance Saloon* which Tucker decided to plant more firmly in

### Connections: Saddle sore

▶ Johnny Ringo says he’s been on Doc Holliday’s trail from Fort Griffin. That’s some journey on horseback – Fort Griffin was a US army fort located in West Texas, around 800 miles, give or take, from Tombstone, Arizona.





the narrative. Originally this was merely several verses of a song that could be used in scenes throughout the serial (a technique used with a song by Frankie Laine in *Gunfight at the O.K. Corral*), but to emphasise the humour Tucker turned this into a narrative that would replace the incidental music and tell the story of the gunfight itself. As a result, in the finished version the 'general atmosphere' verses (eg "With rings on their fingers/And bells on their toes...") were by Cotton, and specific verses relating to character actions such as Phineas' arrest ("So pick him up gentle/And carry him slow..."), Charlie's death ("So it's curtains for Charlie/That barman of fame...") and the shoot-out itself ("It's the OK Corral, boys/Of gun-fightin' fame...") were by Tucker.

The designer on *The Gunfighters* was Barry Newbery, a Doctor Who veteran going back to *100,000 BC* [1963 - see Volume 1]. Newbery decided against viewing movies depicting the Western frontier, instead studying photographs from Yale University of 1880s' buildings in Tombstone and elsewhere. Newbery was amazed that these were actually very similar to English architecture of the period, and ended up designing the building exteriors as a mixture of the

Yale photographs and the accepted image of the Wild West. Sonia Markham and Daphne Dare handled make-up and costumes respectively.

With *The Gunfighters* the method of billing in *Radio Times* was altered in accordance with a memo from Innes Lloyd, issued on Tuesday 1 March. From now on the cast list would be given in order of appearance and not in billing order.

## Right:

The dangerous Johnny Ringo arrives in Tombstone.



During casting, a number of actors were considered for the guest roles. Canadian actor Donald Sutherland (at the time playing American characters in many British television series and directed by Tucker in both a *Suspense* play and *A Farewell to Arms*) was the first choice for Wyatt Earp, but was busy on a film. It was hoped that Patrick Troughton (who had worked with Tucker on *The Florentine Painting*, *The Well*, *Aladdin* and *The Cabin in the Clearing*) would play Johnny Ringo, but he also had other commitments; other possible Ringos were John Carson, William Dexter (whom Tucker had directed in *Suspense*), Philip Madoc and John Slater. John Bryans (whom Tucker had used on *For Whom the Bell Tolls* and *Eugenie Grandet*) was considered as Pa Clanton or Bat Masterson, Alan Tilvern (who had played Forester in *Planet of Giants* [1964 - see Volume 3] and had worked with Tucker on *Afternoon in River Walk*) was a possible choice for Seth Harper or Ike Clanton, while either Ike Clanton or Virgil Earp were felt suitable roles for David

## Connections: Dr Who?

- ▶ The Doctor adopts the alias 'Dr Caligari' on arrival in Tombstone, borrowing the name from the title character of the 1920 German film *The Cabinet of Dr Caligari*, directed by

Robert Wiene, written by Hans Janowitz and Carl Mayer.





Burke. Marne Maitland (whom Tucker had directed in *The Three Princes* and *For Whom the Bell Tolls*), Derek Newark (Za from *100,000 BC*) and Ewen Solon (who had worked with Tucker on *The Cabin in the Clearing* and *The Three Musketeers* as well as co-starring in *Maigret*) were also considered. Candidates for Kate were Americans Jeanne Moody and Patricia English as well as Carol Cleveland and Jill Melford who were British born but US educated, plus Delena Kidd, Anita West and Delphi Lawrence (whom Tucker had directed in *The Mulberry Accelerator*).

## Laurence Payne

**P**rincipal guest star for the serial was Laurence Payne as Johnny Ringo. Payne was an actor and novelist with whom Tucker had previously worked since the 1940s, directing him in the 1954 BBC television serial *The Three Musketeers* and more recently in *A Farewell to Arms*; Payne had also appeared in the ATV serial *The Trollenberg Terror* and the BBC series *The Midnight Men*. Appearing as Wyatt Earp was John Alderson, a British-born actor who had recently returned to the UK after

15 years' work in Hollywood appearing in films such as *My Fair Lady* and making many guest appearances in US television series – mainly Westerns – including *The Man from U.N.C.L.E.* and the Western *Bonanza*; he had also been a regular in the syndicated Western, *Boots and Saddles*. He was suggested for the role by production assistant Tristan de Vere Cole.

Anthony Jacobs was cast as Doc Holliday because of his vocal skills. Jacobs worked extensively in BBC radio and was an old friend of Tucker's, having first worked on television with him in 1957 on *The Well* and then being directed by him in *Parbottle Speaking*, *Jane Eyre*, *Madame Bovary*, *The Mill on the Floss*, *For Whom the Bell Tolls* and *Eugenie Grandet*; his other notable TV appearances included *Jesus of Nazareth*, *The Black Tulip* and *International Detective*. Sheena Marshe was cast as Kate, having appeared in sitcoms such as the BBC's *The Rag Trade* and ABC's *Best of Friends*.

Apart from Alderson, Reed de Rouen and Canadian Shane Rimmer, the rest of the cast had little experience of adopting American accents and were aware that this was a weak factor in the production. With the cast breaking up laughing over their imitations of the Wild West drawl, the production veered even more towards comedy instead of adventure.

In the original scripts it was planned that Steven would play the piano while Dodo would be forced to sing *The Ballad of the Last Chance Saloon* in the first two episodes. Lane's singing skills were found to be lacking, so Purves reluctantly agreed to a switch in roles so that Steven would render the song instead; the actor had experience of singing at the Palladium. ■

## Connections: Medicinal?

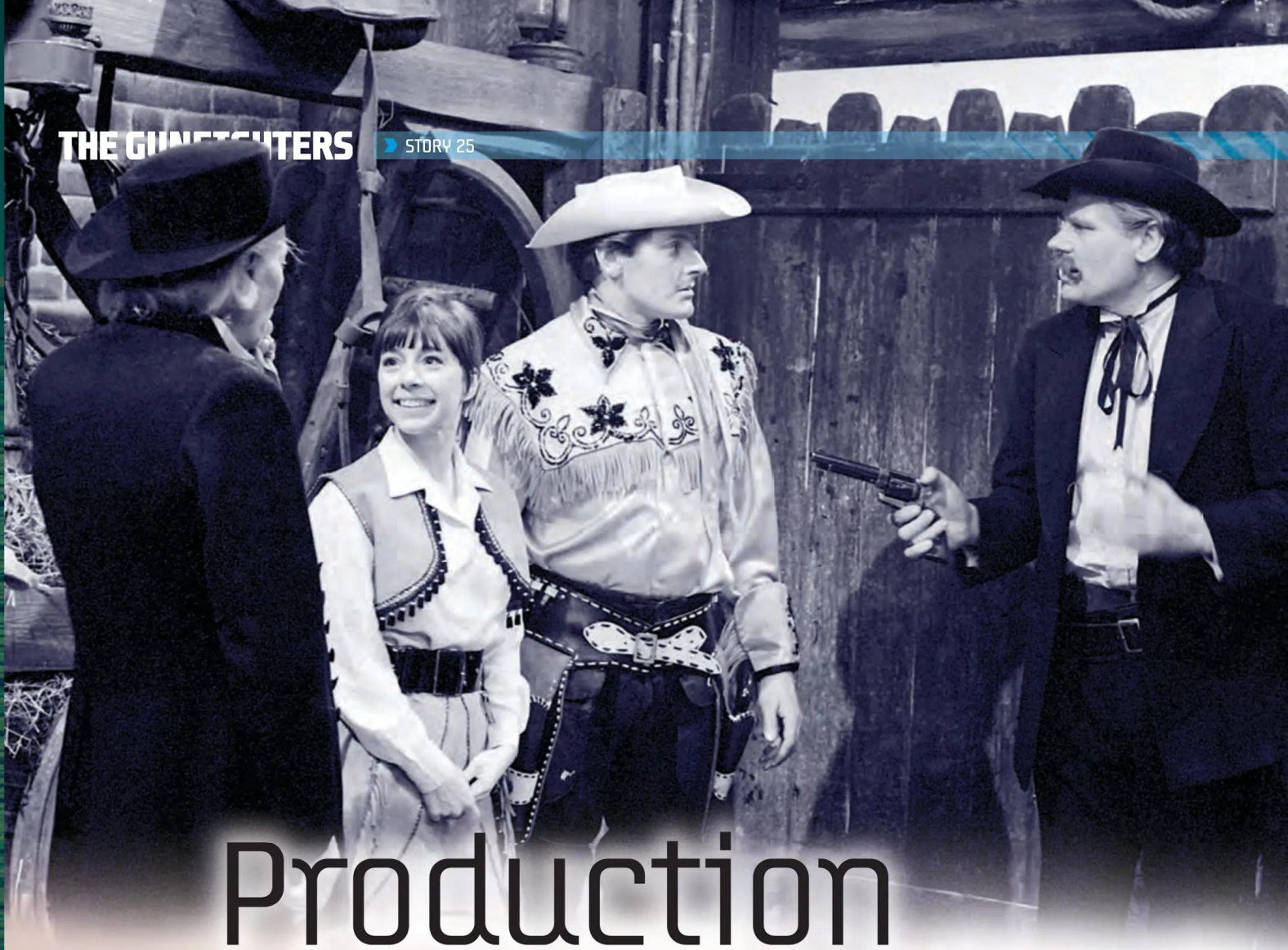
▶ The Doctor claims to never drink alcohol, opting for a nice glass of milk instead. His abstinence isn't wholly consistent – he willingly accepted the offer of some delightful mead in *The Time Meddler* [1965 – see Volume 5].



## Left:

Doc Holliday, Wyatt Earp and Billy Clanton.





# Production

**Above:**  
Dodo is  
delighted to  
meet Earp.

**S**hooting for *The Gunfighters* on 35mm film took place between Monday 28 and Thursday 31 March 1966 at Stages 3A and 3B at the BBC's Television Film Studios at Ealing. The main set was Main Street/Calamity Street in Tombstone leading up to the OK Corral itself and incorporating two level buildings (allowing Ike's death-fall from an external staircase in the final episode). The scenes filmed either included extensive use of firearms, a more impressive view of Tombstone or action sequences that would benefit from the rapid intercut of film. It was also easier to use horses in studio at Ealing as opposed to Riverside Studios where the recordings had been scheduled. The horses found it difficult to trot around at Ealing because of the

sawdust used to simulate the sand of the Main Street. The animals could not be ridden very quickly in the studio confines. BBC photographers were booked for the Monday afternoon and Tuesday morning, although it seems that the publicity shots were taken on the final shooting day to showcase the gunfight, the guest stars and the scene of Dodo taken hostage by Ringo.

The bulk of the filming was for the first and last episodes. The first scenes to be performed featured William Hurndell (a friend of Donald Cotton's who collaborated with him on some of his book projects), Maurice Good (an Irish actor who suggested that his character, Phineas, should stutter) and David Cole (whom Rex Tucker had directed in *Aladdin* in 1958 and who had appeared in a BBC production of *Little Women* and its sequels as well as the



*William* series) arriving in Tombstone at the start of the serial and shooting up the sign on the edge of town. The arrival of the Clantons along with Payne as Ringo in the final episode was then filmed. The last insert for the day was the neck of a bottle being shot off by Billy in the Last Chance Saloon during a demonstration of fancy shootin' in the opening episode, *A Holiday for the Doctor*. This scheduling meant that all the scenes requiring horses (four of which were used) were completed on the same day. A photograph was taken of the OK Corral sign complete with bullet holes and used as a photo-caption in studio for the scene where Steven looks out of the barn door after the TARDIS lands.

## Shooting the gunfight

The remaining three days were devoted to work on the OK Corral itself, with the main actors being Jacobs, Alderson, Hurndell, Good, Cole, Payne and Scots actor Victor Carin (although Reed de Rouen as Pa Clanton was originally also required at Ealing). Shooting was generally done in sequence, with the exception of the scenes involving Dodo. Jackie Lane was available for filming on the afternoon of Thursday 31 when all her scenes were performed (Sheena Marshe was also originally meant to join the cast for the final day at Ealing). This meant Lane missed part of the final rehearsal day for *The Celestial Toymaker: The Dancing Floor* [1966 – see page 6] which was recorded the following day. The guns wielded by the Clantons and the Earps all fired blanks.

At the conclusion of the gunfight, it was originally intended that Pa would arrive on the scene to avenge the deaths of his sons, levelling his shotgun at Wyatt, with Kate knocking the weapon aside allowing the Earp to overpower Clanton.

The first music recording session for all four episodes took place at Riverside Studios from 1.30pm to 6pm on Tuesday 5 April. Sheena Marshe was at this recording session, but after a few tests it was decided that her voice was not right for the ballad verses sung by her character. Rex Tucker had wanted to use his daughter Jane – then 17 years old and an extra in the serial – to sing the ballad, but her voice was too light for the song; Jane subsequently became well known as a singer on children's television including *Rainbow* and *Rod, Jane and Freddy*. All the links and Kate's song in the second episode were performed by actor/singer Lynda Baron who had recently appeared in the satirical series *BBC-3* on which she took part in various musical items.

Tucker and Cotton's lyrics had been set to music by Tristram Cary, a regular composer on *Doctor Who* since working on *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. Cary was an old friend of Tucker's and had been approached in 1963 to compose the theme tune to *Doctor Who* following their work together on *Jane Eyre*; Cary also composed several of Tucker's

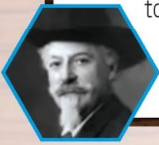
**Below:**  
Steven has to sing his way out of this one.





## Connections: Wild Bill

► Steven makes reference to 'Buffalo Bill', the stage name of William Cody, an American scout for the US Army who later started to perform in cowboy-themed shows and founded the touring company of Buffalo Bill's Wild West in 1883.



BBC2 serials and had met with the director to discuss the project on Friday 25 March. The composer was delighted when Tucker asked him for a spoof Marlene Dietrich ballad, and cited the serial as his favourite score for *Doctor Who*. Cary supervised recordings involving Baron and BBC pianist Tom McCall (with whom Tucker had worked on children's television in the

1950s). Baron found the assignment very difficult and the session required many retakes, until time eventually ran out.

Rehearsals took place at the Territorial Army Drill Hall on Bulwer Road in Shepherd's Bush, starting on Monday 11 April. The regular cast of William Hartnell, Peter Purves and Jackie Lane were left with the impression that Rex Tucker had little time for them, and would rather focus on the guest cast instead; the feeling was that the director lacked humour and was very old-fashioned in his attitudes, apparently unhappy at working on *Doctor Who*. However, Tucker recalled getting the impression that Hartnell was happier to work with him in comparison to some of the younger, less experienced directors assigned to the series of late. Lane also had good memories of the serial because she enjoyed its comedic aspects.

Joining the cast were Shane Rimmer, David Graham and Richard Beale as Seth Harper, Charlie the barman and Bat Masterson respectively. Rimmer, a Canadian raised in America, was a singing star who came to England in the early 1960s and appeared in films such as *Dr Strangelove* and television series like *Compact*. He was best known at the time as the voice of Scott Tracy in the ATV



Supermarionation series *Thunderbirds*. David Graham (who had provided Dalek voices in all the Dalek serials up to this point) adopted a mixture of the voice he had used as Professor Matt Matic in the ATV Supermarionation series *Fireball XLS* and various characters from Granada's puppet Western, *Four Feather Falls*; these were based in part on the tones of Walter Brennan, an American actor who often appeared in Westerns with Graham placing a little cotton wool in his lower jaw to achieve the desired effect. Graham co-starred with Rimmer in *Thunderbirds* as the voices of Brains and Parker among others. An old friend of Tucker's who had worked with him on *Madame Bovary*, *For Whom the Bell Tolls* and *Eugenie Grandet*, Beale was also a voice artist and actor whose previous work on *Doctor Who* had been as the Refusian Voice in *The Ark* [1966 – see page 36]; John Alderson stayed with him during the making of the serial.





A second music recording session with McCall and Baron took place from 7pm to 11pm on Tuesday 12 April and covered material for the final two episodes that had not been recorded the previous week, primarily Tucker's new verses for the gunfight and narrative itself.

## Television centre

**B**ecause of double-booked studios at Riverside, *Doctor Who* was shifted from Riverside Studio 1 to Studio 4 at Television Centre on Friday 15 April. *A Holiday for the Doctor* was recorded on this day, with all recordings for the serial scheduled for 8.30pm to 9.45pm on Friday evenings. The opening captions ('*A Holiday for the Doctor*' and 'Written by Donald Cotton') were shown over shots of Main Street in the opening film sequence. Sections of the high street from Ealing were built in TC4, along with the interior

of the saloon, which led directly out onto the main thoroughway. The saloon also had a flight of stairs to the right of camera leading up to the guest rooms. The high street set led to a painted backdrop with a false perspective view of a street leading into the desert.

Tucker avoided a TARDIS materialisation in studio by use of the craft's sound effect played over a shot of the livery and feed store. In the first scene after the TARDIS' arrival Purves and Lane wore the same costumes from *The Celestial Toymaker* [1966 – see page 66]. Hartnell retained his usual costume as the Doctor, plus a black box hat. In this episode the Doctor again maintained that he abhorred violence and disliked carrying guns (although he did own a six-shooter as part of his collection in the TARDIS), and also revealed that he did not drink alcohol – somewhat at odds with previous stories. The Doctor addressed Wyatt correctly as “Mr Earp” throughout the camera scripts; the “Mr Werp” was an ad-lib from William Hartnell (apart from one instance where he called him “Mr Earl” and one point in the final episode), as was the Doctor's later remark about not being called “Pop” in *Don't Shoot the Pianist*.

Careful attention was paid to the use of background sound effects in the serial such as creating the illusion of horses in the stables near where the TARDIS landed and birdsong around the peaceful streets of Tombstone.

Guns were not fired in the recording studio during the first episode, and sound effects of gun shots were cued in from tapes and records during recording. Many of the period props dotted around sets like the saloon, the surgery and later, the

### Left:

The Doctor and “Mr Werp”...

### Connections: On stage

▶ Although Masterson informs the Doctor that Tombstone does not have a theatre, there was in fact the Schieffelin Hall which had opened four months earlier.





## Right:

A dramatic shot from the climactic gunfight at the OK Corral.

jailhouse, were hired by Newbery from Old Times Props House in Putney.

Seven recording breaks were scheduled on the first evening. The first three came at the end of the first three scenes in studio, allowing the barn set to be struck and restruck, and also for Purves and Lane to change costumes after the first scene into their semi-comical Wild West garb. A break just after Masterson called out to Holliday on Main Street allowed the camera to be moved, as did another break just before the Doctor's group moved to the dental surgery. The final break came just after Holliday sent the Doctor off to the Clanton's ambush.

In the final scenes, Tucker's camera angles obscured the fact that Lane was merely miming at the saloon piano. The tune was actually played out of vision by Tom McCall on another piano, to which Purves sang four of Cotton's verses live in studio. The closing caption 'Next Episode: Don't Shoot the Pianist' was superimposed over Steven's rendition of *The Ballad of the Last Chance Saloon*. While the picture faded to black, the caption slide was held in place until Purves completed the final verse of

the ballad – as with the two subsequent episodes. Peter Purves disliked the script for the serial and was also unhappy about having to sing the ballad out of key.

During rehearsals for *Don't Shoot the Pianist* at the drill hall, a photographer from the *Daily Mirror* was in attendance on Wednesday 20 April to take shots of the cast at work to accompany a piece about the show's star. The guns arrived late at Riverside Studio 1 on Friday 22 April for the recording of *Don't*



*Shoot the Pianist*. Camera rehearsals were attended by Jack Bell of the *Daily Mirror* who was interviewing William Hartnell for an article to appear in the paper the following day.

## Wanted posters

The episode began with a new performance of the closing shots of *A Holiday for the Doctor*. This time the piano in studio was played by Winifred Taylor. For the sequence in which Kate sang and danced to *The Ballad of the Last Chance Saloon* in an attempt to distract the Clanton brothers, Marshe danced around the saloon bar set miming to a pre-recorded track sung by Baron and played by McCall.

As with the previous episode, guns were not fired in studio but synchronised with sound effects. Five recording run-ons were allowed for (and edited out of the finished programme). The first of these came before the scene with Holliday holding Dodo captive in the bedroom over the saloon, allowing Marshe to move from the bar room set. The second came after the saloon scene in which Ike suggested that he and his brothers help Steven 'rescue' the Doctor from jail, and the third came after Ike told Billy to get a rope for the lynching.

## Connections: Dangerous double

Phin compares Steven and Dodo to Sam Bass and Calamity Jane, a train robber who had died of wounds inflicted in a shoot out with the Texas Rangers in 1878, and an American frontierswoman born Martha Jane Cannary who had later joined the company of Buffalo Bill's Wild West Show.





The final two breaks came either side of the bedroom scene in which Holliday saw Steven being taken for lynching, in the second case allowing Jacobs to move to the bar set for the confrontation between Holliday and Harper.

A special prop required for the episode was a 'Wanted' poster with a photo of Payne as Johnny Ringo, with a \$1,000 stake on his head for the killing of Rattlesnake Smith in Dodge City. Several of these were made by Newbery and placed around the jailhouse office. A horse was brought into the studio for the sequence in which Steven was taken over to be lynched at the jailhouse, as viewed from shots where a Mole crane camera looked down on Main Street through a dummy window. The episode ended with the 'Next Episode' caption superimposed over the Doctor's concerned face as the picture faded to black and the ballad concluded.

During the following week Lane and Purves missed some of the rehearsals on *Johnny Ringo* to film inserts at Ealing for *The Savages* [1966 – see Volume 8] on Wednesday 27 and Thursday 28 April. On Tuesday 26 it was announced that Lane and Purves would be leaving the

series over the next couple of stories, to be replaced by two new characters called Polly and Ben. Purves' contract expired at the end of *The Savages*, and on Thursday 28 Lane was contracted for *The Savages* and the first two episodes of *The War Machines* [1966 – see Volume 8] only. American writer/actor Reed de Rouen (whom Tucker had directed in *Triton* and who had worked with Peter Purves in the stage musical *Man in the Moon*) and Martyn Huntley now joined the cast of *The Gunfighters*. Huntley had previously appeared as the First Human in *The Sensorites: A Desperate Venture* [1964 – see Volume 3] and as a Roboman in *The Dalek Invasion of Earth* [1966 – see Volume 4] and had worked with Tucker in *A Farewell to Arms*.

*Johnny Ringo* was recorded on Friday 29 April and began with a 35mm film recorded insert of the end of *Don't Shoot the Pianist*. Over this were superimposed the opening caption slides (from this episode the writer caption was altered from 'Written by...' to simply 'By...') but the sequence stopped early to avoid showing the 'Next Episode' caption resulting in a sudden ending to the ballad verse on the soundtrack.

Three run-ons and one break were scheduled, the first during the opening scenes in Masterson's office to allow Alderson to move around to the lynching scene. The second run-on then allowed Phineas to be carried from the Main Street into the jailhouse cell. The recording break was scheduled after the Doctor said goodbye to Wyatt, just before Pa Clanton entered the saloon. The final run-on allowed Marshe, Jacobs and Lane

### Connections: Did you know..?

▶ Kate claims to have "known" American outlaw Jesse James, who was then active in the Midwest, and Billy the Kid, the nickname of Henry McCarty, a gunfighter who took part in the Lincoln County War and had been shot dead at the age of 21 in July 1881.



**Left:**  
Saddle up!





**Above:**  
Rex Tucker  
directs Jackie  
Lane and  
Laurence  
Payne.

to move from the exterior stairs of the rooming house to the three linked sets (two bedrooms and landing) that formed its interior. The subsequent scene had some off-screen gunshots as Holliday “ran into an old friend”. Blank shots were fired in studio in the scenes in which Ringo shot Charlie and Billy Clanton gunned down Warren Earp (instead of sound effect recordings). The ‘Next Episode’ slide caption was superimposed over the shot of the dying Warren.

On Sunday 1 May, Tucker and a cameraman travelled to Callow Hill Sandpit near Virginia Water in Surrey to shoot a brief location sequence on 35mm film for the final scene of *The Gunfighters*. This involved only one actor, extra John Raven, playing the savage who would appear on the TARDIS scanner to lead into the next story. The same day, Purves and Lane were involved in filming at an Oxshott sandpit for location sequences on *The Savages* [1966 – see Volume 8].

A complaint was registered after armourer Jack Lennox was again late delivering the guns to studio on Friday

6 May for *The O.K. Corral*. Recording began without a reprise, and the episode title and writer credit were shown over a shot of Masterson, Wyatt and the Doctor paying their last respects to Charlie in the saloon. An extra doubled for David Graham so he did not have to be rehired for the episode.

## Disagreements

Two recording run-ons were allowed after the two consecutive scenes in which both Ringo and Holliday said that they would play things their way. In the second case this allowed Hartnell and Lane to move from the jailhouse to the saloon. It seems that an unscheduled break had to be made after the scene in which Masterson talked the Doctor into visiting the Clanton ranch. A recording break was planned before the final scene, allowing Purves and Lane to change into the costumes which they would wear in *The Savages*. A minimal TARDIS control room set was used. A barren landscape caption slide and then the filmed insert of John Raven were shown on the TARDIS scanner at the end of the episode. The episode ended with a caption slide reading: ‘Next Episode: Dr Who and the Savages’, heralding the end of individual episode titles in *Doctor Who*.

Following completion of the final studio recording for *The Gunfighters*, Rex Tucker disagreed over the editing of the final episode with Innes Lloyd and as such, had his final credit removed from *The O.K. Corral*. ■

### PRODUCTION

**Mon 28 Mar 66** Ealing Film Studios  
Stage 3: Bottle shot on shelf/*O.K. Corral*  
[Clanton ride in]

**Tue 29 - Thu 31 Mar 66**  
Ealing Film Studios Stage 3:

OK Corral: Gunfight

**Fri 15 Apr 66** Television Centre Studio 4:  
*A Holiday for the Doctor*

**Fri 22 Apr 66** Riverside Studio 1:  
*Don't Shoot the Pianist*

**Fri 29 Apr 66** Riverside Studio 1:

*Johnny Ringo*

**Sun 1 May 66** Callow Hill Sandpit,  
Virginia Water, Surrey  
(Savage on monitor)

**Fri 6 May 66** Riverside Studio 1:  
*The O.K. Corral*



# Publicity

- ▶ Jack Bell of the *Daily Mirror* ran an interview with William Hartnell conducted during rehearsals for *Dr Who and the Gunfighters* on Saturday 23 April, a week before the story began transmission. "The idea of a Western story was my idea... children will always adore cowboys and Indians," commented the actor in the article *Oh, the Agony of Being Dr Who* before being summoned by Rex Tucker to join Wyatt Earp, Bat Masterson and Kate in the Last Chance Saloon.
- ▶ On Tuesday 26 April, the *Daily Mail* reported an impending change in the show's format in Brian Dean's *Dr Who is losing his aides*; this indicated that the previous day Innes Lloyd had confirmed that Peter Purves and Jackie

Lane would be leaving as 'Stephen' and Dodo in June.

- ▶ At the BBC, the front cover of May 1966 edition of the internal staff magazine *Ariel* was devoted to a shot showing filming of *Dr Who and the Gunfighters* at Ealing.
- ▶ *The Gunfighters* was previewed in a half-page article in *Radio Times* for 30 April-6 May 1966. A black-and-white still showing Virgil, Holliday and Wyatt facing the Clanton brothers was printed with the preview.
- ▶ The *Radio Times* billing for *The O.K. Corral* still credited Rex Tucker as the director, despite his removal from the closing captions of the programme itself.



**Above:**  
Radio Times  
publicity  
for *The  
Gunfighters*.

# Broadcast

- ▶ As *Doctor Who* entered the summer months the audience decreased as usual, with a significant drop from *The Celestial ToyMaker* to *The Gunfighters*, with no episode getting over seven million viewers. The chart positions slid accordingly.
- ▶ Competition from ITV came from *Thank Your Lucky Stars*, which was being

screened by ABC, Southern and Ulster. From ATV London, competition was *Weavers Green*, a new high-rating soap opera from Anglia which was also seen by viewers in TWW. In other areas, *Doctor Who* aired against the US import *Lost in Space* in regions such as Grampian and Tyne Tees or *Wyt Ti'n Cofio* on Teledu Cymru, or overlapped the start of *Thank Your Lucky Stars*,





**Above:**  
Brothers in  
law – Wyatt  
and Virgil Earp.

the ITN news and a variety of other series like the Supermarionation shows *Fireball XL5* (Border) and *Thunderbirds* (Scottish). From Saturday 7 May, Tyne Tees scheduled *Thunderbirds* against *Doctor Who* while Grampian opted for the Western *Bonanza* and for viewers of Westward the BBC show overlapped with the end of the offbeat US sitcom *The Addams Family*.

- ▶ Letters from young viewers on BBC1's *Junior Points of View* on Friday 13 May were highly critical of the musical Western. Host Sarah Ward offered comments such as, 'Since the Docor has arrived in the Wild West I have not enjoyed the programme.' Susan Shaw of Southport felt that the series had 'degenerated into a crude exhibition of the "Wild West" and phony American accents' adding, 'PS Steven can't sing.' Meanwhile, Paul Goddard of Edinburgh wrote: 'I want Dr Who namely William Hartnell minus wig. My brother has seen him in the local pub without his wig, but I haven't.'
- ▶ Scheduled later than usual because of coverage of the FA Cup final, the last

five minutes of *Johnny Ringo* overlapped with the start of an episode of *Bonanza* in the London area, and that week Tyne Tees started running the Western *Daniel Boone* against *Doctor Who*.

- ▶ *Mistake to go West with Dr Who* was the title of critic Bill Norris' weekly round up of British television in the trade paper *Television Today* on Thursday 19 May. Along with a photo of the Doctor meeting Wyatt Earp outside the TARDIS, the critic commented, 'I am not getting much pleasure from the Doctor's stay in Tombstone' mainly because the Western town was clearly a BBC studio and the characters were 'no further west than W12'. The main concern regarding viewer response to the programme was the Audience Reaction Index, which hit an all-time low in terms of programme quality and entertainment value. Although the first episode rated 45 out of 100 (poor, but in line with various earlier stories including *The Celestial Toymaker*) they fell sharply week-by-week. *Don't Shoot the Pianist* rated 39, putting it equal to the lowest ARI attained: *The Daleks' Master Plan: The Feast of Steven* [1965/6 – see Volume 6]. After that, *Johnny Ringo* set a new low at 36 and *The O.K. Corral* went even lower with only 30.
- ▶ On Monday 23 May, the BBC's head of drama, Sydney Newman, wrote a letter to Innes Lloyd concerning *The Gunfighters*. While he felt that the story had been well made, he believed it to be ill-conceived. His prime targets for criticism were the ballad and Lynda Baron's rendition.



► Monday 13 June saw the results of the Audience Research Report on *The O.K. Corral* which showed that the episode only managed to maintain the attention of 11.4 per cent of the population, with ITV shows getting 13 per cent. There was a barrage of criticism from the panel of 192 people, who felt that a Western was a bad idea for the series. There were complaints about dull scripts and gratuitous violence as well as unconvincing accents – although there was praise for both Hartnell and Anthony Jacobs. Response to the serial had generally been poor and was the final indication to Lloyd that the historical stories should be phased out. He was also aware that Westerns could not be successfully attempted in the confines of a videotaped studio.

► Marketed as *Doctor Who and the Gunfighters*, the serial was sold overseas as 16mm film recordings; it was sold to Australia in November 1966 where it was rated 'G' after cuts were made to *Johnny Ringo* (to remove the shot of Charlie's corpse lying across the bar) and *The O.K. Corral* (to delete shots of bodies strewn over the street). It was broadcast from January 1967 with a repeat from April 1968. Barbados broadcast the serial in April 1968, Zambia in July 1968, Sierra



**Left:**  
Wyatt Earp  
is the law!

Leone in March 1971 and Singapore in March 1973.

► The 405-line videotape of *A Holiday for the Doctor* was cleared for wiping on Thursday 17 August 1967 and subsequently erased; it is believed the remaining episodes were wiped sometime prior to 1970. However, the BBC Film and Videotape Archives retained a 16mm print of *The O.K. Corral* and held this in 1977. During the 1970s it was discovered that BBC Enterprises had retained a set of negatives for the entire serial from which overseas 16mm prints had been struck in the 1960s.

► A later reissue of William Hartnell serials saw *The Gunfighters* broadcast in the United States from September 1985. It was also shown in Canada in the 1990s and finally received its New Zealand broadcast in August 2000.

► The serial was shown on UK Gold in both episodic and compilation form from December 1992 and January 1993, again using these syndication prints.

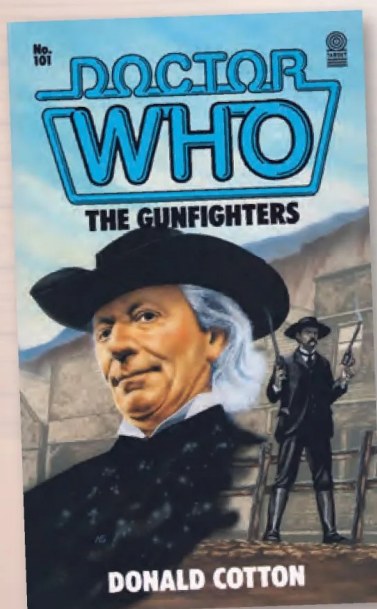
#### ORIGINAL TRANSMISSION

| EPISODE                         | DATE                   | TIME          | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|---------------------------------|------------------------|---------------|---------|----------|--------------------|--------------------|
| <b>A Holiday for the Doctor</b> | Saturday 30 April 1966 | 5.50pm-6.15pm | BBC1    | 23'48"   | 6.5M (50th)        | 45                 |
| <b>Don't Shoot the Pianist</b>  | Saturday 7 May 1966    | 5.50pm-6.15pm | BBC1    | 23'47"   | 6.6M (45th)        | 39                 |
| <b>Johnny Ringo</b>             | Saturday 14 May 1966   | 5.55pm-6.20pm | BBC1    | 23'52"   | 6.2M (51st)        | 36                 |
| <b>The O.K. Corral</b>          | Saturday 21 May 1966   | 5.50pm-6.15pm | BBC1    | 23'53"   | 5.7M (60th)        | 30                 |



# Merchandise

**Far right:**  
Video release  
of the story.



**Above:**  
Novelisation,  
with a cover  
by Andrew Skilleter.

**Far right:**  
DVD release  
of the story  
with a cover  
by Clayton  
Hickman.

Donald Cotton novelised *Doctor Who – The Gunfighters* for WH Allen in 1985, choosing to convey the serial in the form of a deathbed account of what happened at Tombstone from Doc John H Holliday to journalist Ned Buntline. Cotton attempted to move back towards historical fact slightly by turning Kate into ‘Big-nosed’ Kate Elder, not having Warren shot, introducing the McLowry brothers and letting Ike survive the shootout itself. The hardback edition of *Doctor Who – The Gunfighters* was published in October 1985. The cover was by Andrew Skilleter. The paperback, No. 101 in the Target library, was issued in January 1986. In August 1988 Star/WH Allen published *Doctor Who Classics – The Myth Makers and The Gunfighters*. An unabridged audiobook was released by BBC Worldwide in February 2013, read by Shane Rimmer.

In February 2007, BBC Audiobooks released the soundtrack of *The Gunfighters*. It was narrated by Peter Purves and included an bonus interview with the actor and the full version of *The Ballad of the Last Chance Saloon*. This was also included on AudioGO’s CD *The TV Episodes: Collection Six* in September 2013.

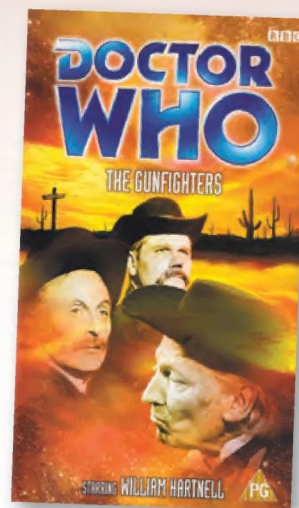
Part of *The Ballad of the Last Chance Saloon* was featured on Silva Screen’s *Doctor Who: The 50th Anniversary Collection* which was released as a four-CD set in December 2013 and as an 11-CD set in November 2014.

*The Gunfighters* was released on BBC Video as part of *The First Doctor* box set in November 2002. The serial was later released on DVD in 2|entertain’s *Earth Story* set in June 2011 (along with *The Awakening* [1984 – see Volume 38]); it came with the following extra features:

- ▶ **Commentary** with actors Peter Purves, Shane Rimmer, David Graham and Richard Beale, production assistant Tristan de Vere Cole and moderator Toby Hadoke
- ▶ **The End of the Line?** – documentary with actors Maureen O’Brien, Anneke Wills and Peter Purves, story editor Donald Tosh, writer Gareth Roberts and Ian Levine
- ▶ **Tomorrow’s Times: The First Doctor** – presented by Mary Tamm
- ▶ **Photo Gallery** – set to *The Ballad of the Last Chance Saloon*
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Subtitle production notes**

A miniature of Doc Holliday was issued by Harlequin Miniatures in 1999.

An A4 print of Andrew Skilleter’s cover to the novelisation of *The Gunfighters* was issued in September 2011. In 2016, Who Dares Publishing issued its Andrew Skilleter Target Art Calendar 2017. The artwork for July was from *The Gunfighters*. ■





# Cast and credits

## CAST

**William Hartnell** ..... Dr. Who  
**Peter Purves** ..... Steven  
**Jackie Lane** ..... Dodo  
 with  
**Laurence Payne** ..... Johnny Ringo [3-4]  
**John Alderson** ..... Wyatt Earp  
**Anthony Jacobs** ..... Doc Holliday  
**William Hurdell** ..... Ike Clanton  
**Maurice Good** ..... Phineas Clanton  
**David Cole** ..... Billy Clanton  
**Sheena Marshe** ..... Kate  
**Shane Rimmer** ..... Seth Harper [1-2]  
**David Graham** ..... Charlie [1-3]  
**Richard Beale** ..... Bat Masterson  
**Reed de Rouen** ..... Pa Clanton [3-4]  
**Martyn Huntley** ..... Warren Earp [3-4]  
**Victor Carin** ..... Virgil Earp [4]

## UNCREDITED

**John Doye, Roy Curtis, John Caesar, Bill Smith** ..... Cowboys (inc double for Charlie's corpse)  
**Tom McCall, Winifred Taylor** ..... Pianists for Dodo's scenes: off camera  
**Vilma Stuttle, Maureen Lane, Maureen Nelson** ..... Brassy Bar Girls  
**Reg Cranfield, Leslie Shannon, Mark Allington, Jonas Kurchi, Kevin Leslie, John De Marco, Derek Chafer** ..... Settlers  
**Antony Billing** ..... Mexican Cowboy  
**Jackie Ho, Edward Cheekan** ..... Chinese Storekeepers  
**Marguerite Young** ..... Settler's Wife  
**Jane Tucker, Edwina Salmon** ..... Settler's Daughters  
**John Raven** ..... Savage

## CREDITS

Written by Donald Cotton  
 Title music by Ron Grainer  
 with the BBC Radiophonic Workshop  
 Ballad music by Tristram Cary  
 Sung by Lynda Baron  
 Film Cameraman: Ken Westbury<sup>1</sup>  
 Film Editor: Les Newman<sup>1</sup>  
 Costumes: Daphne Dare<sup>1</sup>  
 Make-up: Sonia Markham<sup>1</sup>  
 Lighting: George Summers<sup>1</sup>  
 Sound: Colin Dixon<sup>1</sup>  
 Story Editor: Gerry Davis  
 Designer: Barry Newbery  
 Producer: Innes Lloyd  
 Directed by Rex Tucker<sup>2</sup>

<sup>1</sup> Credited on *The O.K. Corral* only

<sup>2</sup> Uncredited on screen on *The O.K. Corral*  
 Credited in *Radio Times*

### Below:

A colour studio shot of the Tombstone street and OK Corral set.





# Profile

## GERRY DAVIS

Story editor

**B**orn 23 February 1930 and raised in Bexhill, Sussex, Gerald Davis grew up keenly reading his father's library of science-fiction novels – even running an HG Wells fan club.

After a spell as reporter with a Hastings newspaper, he left England for four years in the merchant navy. Becoming interested in acting, he appeared in Rep during annual shore leave. Journeying to Canada, he ran a store in a mining town on the Arctic Circle. Stuck indoors listening to Canadian radio dramas, he began writing his own scripts and at 22 was commissioned to write a seafaring radio serial.

Soon he was a trainee editor and location manager with Canada's National Film Board, before leaving to work in television. Joining the Canadian Broadcasting Corporation in Toronto as a stagehand,

### Below:

Gerry Davis co-created the Cybermen.



he was promoted to the script department by Sydney Newman.

Tragically, Davis' new English wife was diagnosed with leukaemia and the couple returned to her native north-west England in November 1960. Davis joined Granada's script department for nine months, helping develop their new soap opera *Coronation Street*, which debuted in December 1960.

After his wife's untimely death Davis trained as an opera singer, living in Rome and Milan for 18 months. He also worked in translation in the Italian cinema industry.

Returning to England, Davis scripted films for the Central Office of Information. In 1962, he narrowly missed out on the story editor post for ABC's *The Avengers*.

He devised a scriptwriting correspondence course, which he sent BBC head of serials Donald Wilson for advice. Wilson brought him to the BBC as a story editor on ailing soap *199 Park Lane* (1965), then as storyliner on Midlands-based footballing soap *United!* from September 1965. When Davis' second wife Mary Jerwood was expecting first daughter Victoria, he requested a transfer to London.



In January 1966 Davis duly transferred to *Doctor Who* as story editor, replacing Donald Tosh during production on *The Massacre of St Bartholomew's Eve* [1966 – see page 6]. Davis and new producer Innes Lloyd looked to inject more cutting-edge science. Davis and scientific adviser Dr Kit Pedler created the Cybermen for *The Tenth Planet* [1966 – see Volume 8]. Davis would be uncredited for his extensive contribution to Cyber-sequel *The Moonbase* [1967 – see Volume 9].

He heavily reworked *The Celestial ToyMaker* [see page 66] and his co-writing credit on *The Highlanders* [1966/7 – see Volume 9] belied him having written almost the entire script without named writer Elwyn Jones. Innes Lloyd asked Davis to replace him as producer, but Davis instead suggested Peter Bryant and left the series midway through *The Evil of the Daleks* [1967 – see Volume 10] to script-edit local council drama *The First Lady* (1968/9).

As the Cybermen's copyright holders, Davis and Pedler wrote *The Tomb of the Cybermen* [1967 – see Volume 10], and later created eco-aware science-fiction series *Doomwatch* (1970-2). After a falling out with producer Terence Dudley, neither participated in 1972's final series. During this period Davis also script edited *Softly, Softly: Task Force* (1971/2).

Retaining connections to *Doctor Who*, he novelised *The Moonbase* for Target as *Doctor Who and the Cybermen* (1975) and also adapted *The Tenth Planet* (1976) and *The Tomb of the Cybermen* (1978). 'Casino in space' TV storyline *Return of the Cybermen* was radically rewritten by Robert Holmes as *Revenge of the Cybermen* [1975 – see Volume 23], though a dissatisfied Davis retained onscreen credit.



**Above:** Davis was credited as co-writer on *The Highlanders*.

He returned to Canada, story-editing police drama *Sidestreet* (1975), then moved to Los Angeles, becoming story editor on *The Bionic Woman* (1976/7) then detective show *Vega\$* (1979). He wrote for *Captain Power and the Soldiers of the Future* (1987/8) and time-travel movie *The Final Countdown* (1980), lecturing in scriptwriting at UCLA between commissions.

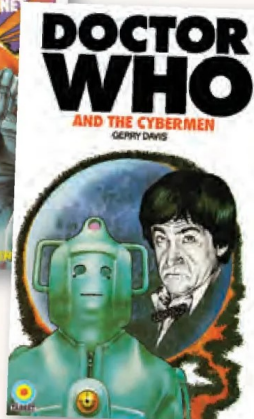
In the mid-1980s he novelised archive *Doctor Who* stories *The Highlanders* (1984) and *The Celestial ToyMaker* (1986),

the latter co-written with girlfriend Alison Bingeman. The couple also collaborated on an instalment of TV thriller *The Hitchhiker* (1989).

Davis submitted a *Genesis of the Cybermen* storyline to *Doctor Who* in the mid-80s and felt snubbed not to be asked to write new Cybermen

stories. From 1989 he bid to make *Doctor Who* as an independent production. Despite similar efforts to relaunch *Doomwatch* he did not live to see 1999's TV movie revival.

Davis died in California on 31 August 1991 from inoperable stomach cancer, with his ashes later scattered on the Thames. ■





# Index

Page numbers in *italic> type refer to pictures.*

100,000 BC..... 59, 101, 116, 117

## A

Abbot of Amboise ..... 6, 9, 10, 11, 12, 13, 17,  
18, 20, 23, 25, 27, 30, 31

*Adventure in Space and Time, An*..... 103

Alderson, John..... 117, 119, 120, 123

*Ariel* (BBC in-house magazine)..... 125

*Ark in Space, The*..... 38

*Ark, The* ..... 4, 22, 24, 26,  
35, 36-37, 38, 39, 40-43, 44,  
45-46, 47, 48, 49-51, 52-55,  
56, 57, 58, 59, 60, 61-65, 68,  
76, 78, 81, 83, 93, 120

broadcast..... 59-61

cast and credits ..... 63

costumes ..... 48-49

draft scripts ..... 46

merchandise..... 62

pre-production ..... 44-47

production ..... 48-57

profile ..... 64-65

publicity ..... 58

ratings ..... 59, 61

rehearsals..... 52, 54, 55, 57

story ..... 40-43

*The Bomb* ..... 43, 48, 49, 57, 59, 60, 61

*The Plague* ..... 41, 50, 51, 52, 53, 54, 55, 56, 60

*The Return* ..... 42, 49, 52, 55, 56, 60

*The Steel Sky* ..... 40, 48, 50, 51, 52, 53,  
54, 57, 59, 60, 61

AudioGO ..... 62, 128

*Aztecs, The* ..... 14

## B

Baker, Tom..... 35

*Ballad of the Last Chance Saloon, The* ..... 107, 108, 115-116,  
117, 119, 122, 126, 128

ballerina dolls ..... 71, 72, 87, 88, 89, 90-91

Barnsley, Bernard ..... 49

Baron, Lynda..... 119, 120, 121, 122, 126

Bates, Leslie ..... 27

Bayler, Terence..... 55

BBC Audiobooks..... 31, 62, 96, 128

BBC Radiophonic Workshop ..... 52

Beale, Richard ..... 55, 120, 128

*Big Bang, The*..... 38

Big Finish ..... 35, 96

Bilton, Michael..... 23

Blackburn, Eric..... 49, 50

*Blue Peter* (BBC 1) ..... 58, 95

Bondot ..... 11, 12, 18, 27

Bradley, David ..... 103

Bunter, Billy..... 83, 87, 90, 94

Byrom, Raymond ..... 49, 54

## C

Caesar, John ..... 49

Carin, Victor ..... 119

Carrigan, Ralph ..... 49

Cary, Tristram ..... 52, 55, 57, 119, 120

Cazes, Clive..... 23

*Celestial Toymaker, The* ..... 30, 35, 47, 48,  
56, 57, 61, 65, 66-67, 68, 69,  
70-73, 74, 75-77, 78-79, 80,  
81, 82-85, 86, 87-88, 89-91,  
92-97, 98, 99-101, 102, 103,  
121, 125, 126, 131

broadcast..... 93-95

cast and credits..... 97

*Doctor Who and the Toymaker* (outline) ..... 75

draft scripts ..... 76

merchandise..... 96

pre-production ..... 74-80

production ..... 81-91

profile ..... 99-103

publicity..... 92

ratings ..... 93, 95

rehearsals..... 83, 86, 88, 90, 119

story ..... 70-73

*The Celestial Toyroom*..... 70, 76, 77, 82, 83

*The Dancing Floor* ..... 72, 82, 83, 89, 90,  
91, 92, 93, 94, 119

*The Final Test*..... 73, 82, 83, 90, 91,  
92, 94, 95, 96

*The Hall of Dolls*..... 71, 80, 82, 83, 86, 88, 95

Celestial Toymaker, the ..... 66, 68, 69, 70, 71,  
72, 73, 74, 75, 76, 77, 80, 82,  
83, 84, 85, 86, 87, 89, 91,  
95, 96, 97, 107

Chaplet, Anne..... 10, 11, 12, 13, 16,  
17, 19, 20, 23, 25, 26

Chaplet, Dodo..... 4, 9, 11, 19, 20,  
21, 23, 27, 31, 34, 35, 38, 40,  
41, 42, 43, 44, 45, 46, 48, 50,  
51, 53, 54, 55, 58, 59, 61, 62,  
66, 68, 70, 71, 72, 73, 75, 76,  
77, 78, 79, 80, 82, 83, 84, 85,  
86, 87, 88, 90, 91, 93, 94, 104,  
106, 108, 109, 110, 111, 113,  
118, 119, 122, 125

Charlie ..... 108, 110, 111,  
116, 120, 124, 127

*Chase, The* ..... 17, 78

Chesterton, Ian..... 14, 15, 19, 24, 50, 74



Chitty, Erik ..... 24  
 Clanton, Billy ..... 104, 108, 109,  
     110, 111, 112, 113, 114, 117,  
     119, 122, 124, 125  
 Clanton, Ike ..... 104, 108, 109, 110, 111,  
     112, 113, 114, 116, 119, 122, 125, 128  
 Clanton, Pa ..... 110, 111, 112, 113, 116, 119, 123  
 Clanton, Phineas ..... 104, 108, 109, 110, 111, 112,  
     113, 114, 119, 122, 123, 125  
 Clanton, Reuben ..... 108, 112  
 Clara ..... 70, 71, 74, 78, 80, 81, 85  
 Clifford, John ..... 23  
 Colbert, Roger ..... 10, 11, 12, 23  
 Cole, David ..... 118, 119  
 Commander ..... 40, 41, 48, 53, 54, 55, 56  
*Compact* ..... 21, 22, 26, 34, 45, 47, 48,  
     50, 55, 65, 78, 80, 121  
 commentaries ..... 62, 128  
 Cotton, Donald ..... 112, 114, 115, 116, 118,  
     119, 120, 121, 122, 128  
 Coulter, Edmund ..... 49  
 Craze, Michael ..... 103  
 Cresswell, Frank ..... 85  
*Crusade, The* ..... 50, 56, 88  
 Cybermen ..... 4, 130, 131  
 Cyril (see also Jack of Hearts) ..... 71, 72, 73, 83,  
     87, 90, 91, 94

## D

*Daily Express* ..... 54  
*Daily Mail* ..... 122  
*Daily Mirror* ..... 92, 93, 102, 112, 122, 125  
*Daily Worker* ..... 28  
*Dalek Invasion of Earth, The* ..... 103, 123  
*Daleks in Manhattan* ..... 107  
 Daleks ..... 4, 17, 28, 45, 53,  
     55, 58, 101, 120  
*Daleks' Invasion Earth 2150 A.D.* ..... 26, 59  
*Daleks' Master Plan, The* ..... 17, 18, 23, 24, 28,  
     38, 45, 46, 47, 51,  
     54, 65, 68, 84, 126  
     *The Feast of Steven* ..... 29, 126  
 Dare, Daphne ..... 21, 47, 48, 59, 116  
 Dassuk ..... 42, 43, 48, 56, 57  
 Davis, Gerry ..... 22, 30, 46, 52, 65, 77,  
     78, 79, 80, 81, 86, 87, 95,  
     96, 114, 115, 130-131  
 de Coligny, Admiral ..... 10, 11, 12, 13, 17, 18,  
     19, 20, 23, 26, 27, 31  
 de Medici, Catherine ..... 11, 12, 13, 18, 19, 20, 26  
 de Rouen, Reed ..... 117, 119, 123  
 de Teligny ..... 12, 13, 23  
 de Vere Coal, Tristan ..... 117, 128  
 Denton, Roy ..... 26  
*Doctor Falls, The* ..... 38  
*Doctor Who Magazine* ..... 96, 102  
*Doctor Who TV Movie* ..... 107  
*Doctor Who Weekly* ..... 34

Duvall, Simon ..... 10, 11, 13, 24  
 DVD Extras ..... 62, 128

## E

Eaglemoss *Doctor Who* Figurine Collection ..... 62  
 Ealing Film Studios ..... 23, 26, 48, 49, 53,  
     54, 56, 78, 80, 81, 82, 84,  
     118, 119, 121, 125  
 Earp, Virgil ..... 111, 112, 113, 116, 125, 126  
 Earp, Warren ..... 110, 111, 112, 124, 128  
 Earp, Wyatt ..... 4, 108, 109, 110, 111,  
     113, 114, 116, 117, 118, 119,  
     121, 123, 124, 125, 126, 127  
*End of the World, The* ..... 38  
 Erickson, Paul ..... 45, 46, 47, 52, 60, 61, 62  
 Etherington, Cynthia ..... 26  
 Evans, Gwen ..... 21  
*Evil of the Daleks, The* ..... 131  
*Evolution of the Daleks* ..... 107

## F

Fielding, Janet ..... 35  
 Finn, Edwin ..... 24  
*Fires of Pompeii, The* ..... 9  
*Five Doctors, The* ..... 103  
 Ford, Carole Ann ..... 100, 101  
 Foreman, Susan ..... 19, 21, 27, 34  
 Friedlander, John ..... 51  
*Frontios* ..... 38

## G

*Galaxy 4* ..... 20, 81  
 Gaston ..... 10, 11, 13, 16, 20, 24  
 George, Frank ..... 49  
*Girl in the Fireplace, The* ..... 9  
 Good, Maurice ..... 118, 119  
 Gough, Michael ..... 79, 82, 83, 85, 86,  
     90, 91, 92, 95  
 Graham, David ..... 120, 124, 128  
 Greneau, David ..... 48  
 Guardians ..... 41, 48, 54, 56, 57  
*Gunfighters, The* ..... 4, 35, 92, 93, 102,  
     104-106, 107-112, 113-115,  
     116-117, 118, 119-132  
     *A Holiday for the Doctor* ..... 95, 108, 119, 121, 122, 127  
     broadcast ..... 125-127  
     cast and credits ..... 129  
     *Doctor Who & the Gunslingers* (working title) ..... 114  
     *Don't Shoot the Pianist* ..... 109, 121, 122, 123, 126  
     draft scripts ..... 115  
     *Johnny Ringo* ..... 110, 123, 126, 127  
     merchandise ..... 128  
     pre-production ..... 112-117  
     production ..... 118-124  
     profile ..... 131-132  
     publicity ..... 125



ratings .....125, 127  
 rehearsals..... 120, 122, 123, 125  
 story.....108-111  
*The O.K. Corral*..... 111, 124, 125, 126, 127

## H

Halstead, John.....55  
 Harlequin Miniatures ..... 62, 96, 128  
 Harper, Seth .....108, 109, 110,  
     116, 120, 123  
 Hartnell, William.....4, 5, 8, 9, 16, 17, 19,  
     20, 21, 22, 23, 25, 26, 27, 38, 46,  
     50, 54, 55, 56, 57, 58, 61, 62, 65,  
     68, 77, 78, 79, 82, 83, 84, 86, 90,  
     91, 92, 96, 98, 99-103, 107, 112,  
     115, 120, 121, 122, 123, 124, 125,  
     126, 127  
 Hawkins, Peter ..... 55, 58  
 Hayles, Brian.....74, 75, 76, 78, 79, 80  
 Helsby, Eileen ..... 55, 59  
 Henry of Navarre .....10, 11, 12, 18  
*Highlanders, The*..... 131  
 Hill, Jacqueline.....14, 24, 101  
 Hodgson, Brian.....52  
 Holliday, Doc..... 106, 108, 109, 110,  
     111, 112, 113, 114, 115, 117,  
     122, 123, 124, 125  
 Hulke, Malcolm .....75  
 Huntley, Martyn..... 123  
 Hurndall, Richard ..... 103  
 Hurndell, William..... 118, 119  
 Hussein, Waris ..... 14, 34, 101, 115

## I

Imison, Michael..... 44, 47, 48, 50, 52, 55, 57, 61, 62

## J

Jack of Hearts, the (the Knave) ..... 71, 87, 94  
 Jackson, Ben..... 103, 123  
 Jacobs, Anthony ..... 117, 119, 123, 127  
 Jessup, Reginald..... 24  
 Joey .....70, 71, 74, 78,  
     80, 81, 85  
 Joker, the .....71, 76, 87  
*Junior Points of View* (BBC1)..... 51, 58, 94, 100, 126  
 Justice, Barry .....26

## K

Katarina .....17, 19, 46  
 Kate .....108, 109, 110,  
     111, 112, 113, 117, 119,  
     122, 123, 125, 128  
 King Charles.....12, 13, 18, 26  
 King of Hearts, the ..... 71, 77, 81, 86, 87, 88  
 Kingdom, Sara..... 17

## L

Lambert, Verity .....15, 16, 21, 34, 65, 68,  
     101, 102, 115  
 Lane, Jackie .....4, 21, 22, 24,  
     26, 27, 28, 34-35, 50, 53, 54,  
     55, 56, 57, 64, 82, 83, 85, 86,  
     87, 88, 89, 90, 92, 115, 117, 119,  
     120, 121, 122, 123, 124, 125  
 Last Chance Saloon, The.....108, 109, 110,  
     119, 121, 125  
 Lemkow, Tutte ..... 88, 89  
 Lever, Reg .....87  
*Listener, The*.....29, 60  
 Lloyd, Innes..... 22, 35, 48, 65, 77, 78,  
     79, 86, 102, 114, 115, 116,  
     124, 125, 126, 127, 131  
 Location Filming .....23  
     Callow Hill Sandpit, Virginia Water, Surrey..... 124  
     Windmill Road, Wimbledon Common ..... 23-24  
 Lovell, Jack and John ..... 48  
 Lucarotti, John ..... 14, 15, 16, 17, 19, 31

## M

Maharis ..... 42, 43, 48, 51, 54, 57  
*Manchester Evening News* ..... 77  
 Manser, Kevin ..... 58  
*Marco Polo*.....14, 27, 83, 88  
 Markham, Sonia ..... 21, 47, 52, 116  
 Marsh, Jean..... 17  
 Marshe, Sheena ..... 117, 119, 122, 123  
 Martin, John Scott..... 58  
 Masero, Tony ..... 31  
*Massacre of St Bartholomew's Eve, The*..... 6-8, 9,  
     10-13, 14, 15-20, 21, 22-25,  
     26, 27, 28, 29-32, 33, 34, 35,  
     46, 48, 50, 53, 59, 65, 68, 76,  
     77, 84, 92, 93, 107, 131  
*Bell of Doom*.....15, 22, 24, 27, 29, 50  
 broadcast.....29-30  
 cast and credits..... 32-33  
 merchandise..... 31  
 pre-production .....14-22  
*Priest of Death* .....12, 23, 24, 26, 50, 76  
 production..... 23-27  
 profile .....34-35  
 publicity..... 28  
 ratings .....29, 30  
 readthrough .....27  
 rehearsals..... 24, 25, 26, 27, 48, 50  
 story.....10-13  
 storyline ..... 16  
*The Massacre of St Bartholomew* (working title) .....  
     17, 19, 24  
*The Sea Beggar* ..... 11, 20, 23, 25,  
     26, 29, 84  
*The War of God* (working title) .....16, 17, 19  
*War of God*.....10, 20, 23, 24, 25, 28, 29



Masterson, Bat ..... 4, 108, 109, 110,  
111, 112, 113, 114, 116, 120,  
121, 122, 123, 124, 125

Mayak..... 41

McAllister, David ..... 62

McCall, Tom..... 120, 121, 122

Mellium ..... 40, 41, 52

*Mission to the Unknown* ..... 81

Monica the Elephant..... 4, 10, 44, 50, 51, 56, 58

Monoid Four ..... 43, 49

Monoid One..... 42, 43, 52, 55, 56

Monoid Three..... 42, 43, 49, 55

Monoid Two ..... 42, 49, 55, 56

Monoids..... 4, 38, 39, 40, 41, 42, 43,  
47, 48, 49, 53, 54, 55, 56,  
57, 59, 60, 62, 85

*Moonbase, The* ..... 131

Morell, André..... 25

music ..... 25, 26, 27, 31, 52, 55,  
56, 57, 80, 88, 89, 90, 116, 119

Muss, Nicholas..... 10, 11, 12, 13, 15, 16,  
17, 18, 20, 22, 23, 27

*Mutants, The* (AKA *The Daleks*)..... 52, 53, 55, 119

*The Ambush* ..... 57

*The Dead Planet* ..... 55, 56

*The Expedition* ..... 53, 55, 56, 57

*The Ordeal* ..... 55, 56, 57

*The Rescue* ..... 55, 57

*Myth Makers, The* ..... 25, 46, 53, 65, 78, 88,  
102, 107, 112, 128

## N

Nation, Terry ..... 14, 28

Newbery, Barry ..... 47, 51, 56, 116, 122, 123

Newman, Sydney ..... 77, 101, 130

## O

O'Brien, Maureen ..... 17, 62, 128

OK Corral..... 104, 111, 112, 113,  
118, 119, 122

overseas sales ..... 29, 60, 61, 95, 127

## P

*Pandorica Opens, The* ..... 38

Payne, Laurence ..... 117, 119, 123, 124

Pearson, Alister..... 31, 62, 96

Pegrum, Peter ..... 51

Pertwee, Jon ..... 100

*Planet of Giants* ..... 116

Polly..... 103, 123

Potts, Graham ..... 96

Preslin ..... 10, 11, 12, 13, 24, 25, 29

Purves, Peter..... 8, 9, 20, 23, 25,  
26, 27, 31, 50, 51, 52, 54, 55, 57, 62,  
79, 83, 85, 86, 89, 90, 91, 92, 95, 96,  
115, 117, 120, 121, 122, 123, 124, 125, 128

## Q

Queen of Hearts, the ..... 71, 77, 86, 87, 88, 95

## R

*Radio Times*..... 26, 28, 58, 83, 92,  
94, 116, 125

Raven, John ..... 124

Refusis Two ..... 40, 41, 42, 43, 48,  
49, 56, 57, 76

*Reign of Terror, The* ..... 9, 15, 47

*Reveille* ..... 101

*Revenge of the Cybermen*..... 131

Rhos ..... 41, 52, 54

Rimmer, Shane..... 117, 120, 128

Ringo, Johnny ..... 110, 111, 112, 114, 115,  
116, 117, 118, 119, 123, 124

Riverside Studios..... 24, 26, 52, 62, 83, 118,  
119, 121, 122

Robertson, Annette ..... 23

*Romans, The* ..... 49, 53, 64, 102, 107

Rugg, Sergeant ..... 72, 75, 81, 86, 88, 89, 90, 93

Russell, Paddy ..... 20, 21, 23, 24, 25, 26, 27

Russell, William..... 14, 24, 101

## S

Sachs, Leonard ..... 23

*Savages, The* ..... 35, 68, 123, 124

Savory, Gerald..... 22, 46, 47, 65, 75,  
77, 78, 79, 80, 93

Scott, Lesley..... 46, 47

Sellars, Bill ..... 78, 79, 83

*Sensorites, The*..... 29, 38, 123

Sheard, Michael..... 54

Silvera, Carmen..... 80, 81, 85, 86, 88, 89

Simpson, Dudley ..... 80, 89

Singer, Campbell..... 79, 81, 85, 86, 88, 89

Skelton, Roy..... 4, 55

Skilleter, Andrew..... 128

*Space Pirates, The*..... 107

Spencer, Roy ..... 62

Spooner, Dennis..... 14, 15, 16, 74, 75

Stampe, Will ..... 26

Stephens, Peter..... 87, 89, 90, 94

Sutton, Shaun..... 93

## T

TARDIS..... 4, 10, 13, 15, 16,  
17, 18, 19, 24, 25, 27, 29, 40, 41,  
43, 46, 51, 52, 53, 54, 56, 57, 61,  
66, 70, 71, 72, 73, 79, 83, 84, 87,  
88, 89, 90, 91, 92, 108, 111, 119,  
121, 124, 126

Target books..... 31, 62, 96, 128, 131

Tavannes, Marshal Gasper ..... 11, 12, 13, 18,  
19, 20, 26



Taylor, Steven .....6, 8, 9, 10,  
 11, 12, 13, 14, 15, 16,  
 17, 18, 19, 20, 22, 23,  
 25, 26, 27, 28, 33, 40,  
 41, 42, 43, 51, 54, 55,  
 56, 57, 58, 62, 66, 68,  
 70, 71, 72, 73, 76, 77,  
 78, 79, 80, 83, 84, 85,  
 86, 87, 88, 89, 90, 91,  
 94, 104, 108, 109, 110,  
 111, 113, 114, 117, 119,  
 120, 122, 123, 126

*Television Today* ..... 59, 126

*Tenth Planet, The*.....4, 103, 131

Thompson, Eric ..... 24

*Three Doctors, The*.....102, 103

Tillinger, John..... 24

*Time Meddler, The* .....15, 16, 107, 117

*Tomb of the Cybermen, The* .....131

Tombstone .....104, 107, 108, 110, 112,  
 113, 114, 115, 116, 118, 119,  
 121, 126, 128, 129

Tosh, Donald .....15, 16, 17, 19, 20, 22,  
 27, 30, 31, 45, 46, 65, 75, 76,  
 77, 78, 79, 80, 95, 102, 112, 114,  
 120, 131

*Town Called Mercy, A*.....107

Tranchell, Christopher .....23

Trilogic Game, the .....70, 72, 73, 76, 80,  
 82, 85, 86, 87, 88,  
 90, 91, 92, 94, 95

Troughton, Patrick .....116

Tucker, Rex.....114, 115, 116,  
 117, 118, 119, 120, 121,  
 122, 123, 124, 125

*Twice Upon a Time* .....103

## U

*United!* .....22, 75, 76, 77, 78, 79, 130

## V

Venusia .....42, 55, 59

Vicki.....15, 17, 19, 50, 74

## W

*War Machines, The*.....34, 35, 123

Ward, Albert ..... 82

*Web Planet, The* .....78

Webb, Chris ..... 49

Weston, David.....23

WH Allen.....31, 62, 96, 128

Wiggs, Mrs .....72, 75, 79, 81,  
 86, 88, 89, 90

Wiles, John .....15, 16, 17, 19, 21,  
 22, 34, 35, 45, 46, 47, 48, 50,  
 55, 64-65, 75, 76, 77, 78, 79,  
 80, 86, 102, 114

Williams, Graham ..... 96

Williams, Jan ..... 54

Wills, Anneke.....103, 128

Wilson, Donald.....15, 16, 65, 75, 130

wiped tapes .....29-30, 60, 95, 127

Wood, John .....78, 80, 84

Woodfield, Terence .....48, 51, 54

*World Enough and Time*.....38

Wright, Barbara .....14, 15, 19, 24, 50, 74

Wright, Brian.....48

## Y

Yendom .....42, 55

Young, Joan.....26

Young, Marguerite.....24

Young, Michael .....21, 23

## Z

Zentos.....40, 41, 53







**BBC**  
**DOCTOR  
WHO**  
**THE COMPLETE HISTORY**

**STORIES 22-25**

**THE MASSACRE OF ST BARTHOLOMEW'S EVE**

The TARDIS lands in Paris, 1572, and Steven becomes embroiled in tensions between Huguenots and Catholics. The Doctor has vanished – could he really be masquerading as the hated Abbot of Amboise?

**THE ARK**

In the far future, humanity flees Earth aboard a vast space Ark with their Monoid servants. The arrival of the Doctor and his friends brings devastation, threatening to wipe out all on board...

**THE CELESTIAL TOYMAKER**

The TARDIS is trapped in the Celestial Toyroom, where the Doctor plays a deadly game with the Toymaker, while Steven and Dodo could become the Toymaker's playthings forever.

**THE GUNFIGHTERS**

The Doctor, Steven and Dodo land in Tombstone on the eve of the gunfight at the OK Corral. Will they be caught in the crossfire?

